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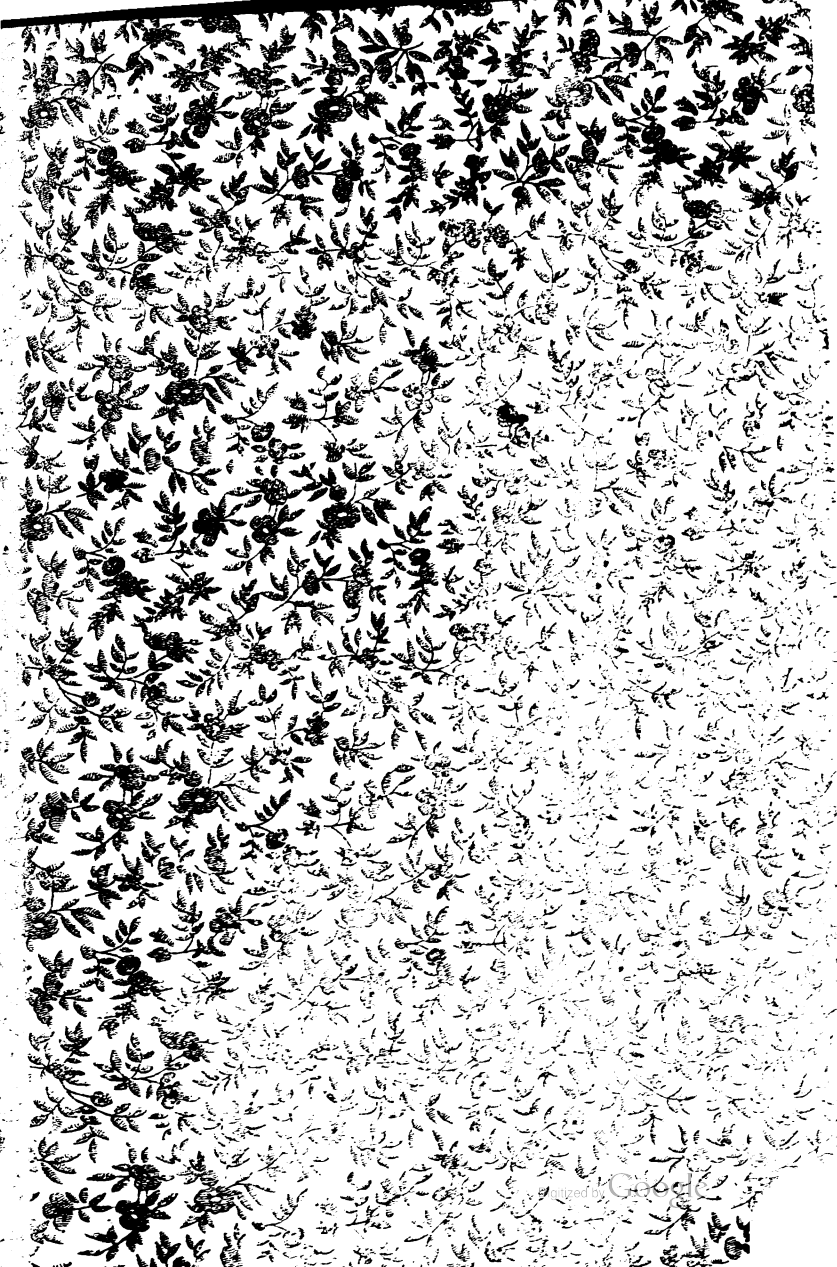
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ABOUT STAGE FOLKS

BY
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NICK NORTON,
THE FINE GENTLEMAN, THE TRUE FRIEND,
THE THEATRICAL VETERAN.

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INTRODUCTION.

THE author of these reminiscences speaks from the chair. He knows his subject, because for many years he was a part of the life he reproduces with such intimate sympathy. In all literature it is the personal equation, I think, that holds the place of chief interest. The author of this volume is nothing if not pleasantly personal; and he tells us many things that are of general interest to reading folk, and of keenest special interest to the large and growing number of men and women that try to keep within speaking distance of the acted drama and of theatrical biography. The charm of these writings is unaffectedness. The writer has a style that gives his product individuality. It is the style of easy and modest simplicity, without a trace of egotism. His own optimistic and cheer-diffusing personality will be apparent to all of his acquaintances that read this book. I can indorse its statements of fact, and most cheerfully testify to the pleasure I have derived from reading the matters herein contained.

GEO. P. GOODALE.

Detroit, 1902.



TONY PASTOR

ABOUT STAGE FOLKS.

TONY PASTOR.

ANTONIO PASTOR, better known as Tony Pastor, was born in Greenwich street, opposite the Pacific Hotel, New York, May 28, 1837. His first appearance in public was made at the age of six, when he sang comic songs at a temperance meeting at the old Dey street church. For two years he devoted himself to this work. In the fall of 1846 he entered the professional ranks as a member of the minstrel company at Barnum's Museum, composed of Charley White, Billy Whitlock, Hall Robinson, and others. He joined Raymond and Waring's Minstrels in 1847, his duties being to play the tambourine.

After appearing with this company a few months, Mr. Pastor, with his brothers Frank and Billy, was apprenticed to John J. Nathan, and made his debut in the arena at Welch's National Amphitheater, Philadelphia. He

appeared with the circus in a variety of ways, as a rider, tumbler and an actor in the afterpieces. He was next with Welch, Delavan and Nathan's Circus, and then with an equestrian company in Boston. In the spring of 1849 he went on the road, but cholera caused the circus to close. It reopened later, and soon Mr. Pastor became ring master. About this time he began singing the comic songs that were to make him famous. Following this he appeared at the Bowery Amphitheater, New York, acting as ring master and also playing in the afterpieces. He was with Sands, Nathans and Quick's Circus in 1852, with Franconi's Traveling Hippodrome in 1853, and with Jerry Mabie's Circus in 1854. During this last engagement the clown, Sol. Lipman, became ill and Mr. Pastor took his place, winning much success in this new field. He traveled with North's Circus in 1855, and was at North's Amphitheater, Chicago, in the winter of that year. After a summer each with Mabie's Southern Circus and Mabie and Crosby's Circus, he played the clown at Nixon's Palace Garden, New York. Then he was with Sands, Nathan and Company's Circus at the old Broadway Theatre.

He made his first appearance in vaudeville, in November, 1860, at Rivers' Melodeon, Philadelphia, leaving there at Christmas to play the clown in a pantomime called "The Monster of St. Michael's" at the Bowery Theater, New York. About this time Mr. Pastor decided to abandon the ring for the stage, and appeared as a comic singer at the opening of the Broadway Music Hall, formerly Wallack's, Broadway and Broome street. He stayed there nearly a year, and in the spring of 1862 he went to the American Theater, 444 Broadway, continuing at that house for three years. *

In March, 1865, he took his first company on the road, and on July 31 of the same year he became a theater manager, at the Opera House, 201 Bowery. The opening company at this house consisted of Robert W. Butler, John Wild, Willis Armstrong, James Gaynor, Sheridan and Mack, Ernestine De Faber, M'lle Bertha, Blanche Stanley, Amelia Wells, Ellen Collene, and a good sized ballet. This he ran as a vaudeville—or variety—theater until 1875, when he took charge of the theater formerly occupied by the San Francisco Minstrels, at 585 Broadway, this company having moved to their new hall on the

southwest corner of Broadway and Twenty-ninth street.

This house was opened by Mr. Pastor, on October 4, 1875, with a strong company which included the following: Gus. Williams, Sanford and Wilson, McKee and Rogers, Will Carleton, Chas. and Carrie Austin, John and Maggie Fielding, Jennie Morgan, the Freeman Sisters, the Lenton Brothers, Venus and Adonis, Frank Girard, and Tony himself at each and every performance.

Six years later Mr. Pastor moved to the theater which occupies the site of the present structure. This house was originally built for Bryant's Minstrels who occupied it for a number of years. At one time it was also known as "The Germania." It might interest this generation to know that at one time there were three places of amusement in this building. What is now a dancing hall was fitted up with a stage, and in 1868, was opened by Leonard Grover and called "The Tammany" and later "The Alhambra." Bryant's Minstrels had the ground floor and the basement was given over to Punch and Judy, Prof. Logrenia and his birds, and other amusements of the same character.

This house was opened by Mr. Pastor on October 24, 1881, and it would take much thinking and more space to tell how many stars the genial Tony has brought to the front since that time. On the opening bill were Ferguson and Mack, Lester and Allen, Lizzie Simms, Frank E. McNish, the Leland Sisters, Dan Collyer, Lester and Williams, Ella Wesner, Lillie Western, Harry McAvoy and Emma Rogers, Frank Girard, and Tony himself.

On June 6, 1888, this theater burned and on its site was built the present Tony Pastor's Theater, that was opened Oct. 22, 1888, and has flourished ever since.

Mr. Pastor has made a reputation, not only as an inimitable singer and as a wise manager, but also as the friend and benefactor of the actor. Many an unfortunate professional can testify to Mr. Pastor's kindness, and he has been an active member of the Actors' Fund since its organization. Nearly every vaudeville performer of note, and many who are now prominent on the legitimate stage, have appeared under his management.

Age has subtly touched this fine old gentleman, but to his art more than three score

years have been very kind. He is still the same kindhearted, unaffected man, that first won admiration, then esteem, and finally affection years and years ago. It is an affection that has never waned, that has never been abused, but has only grown more deep and lasting and tender with the flight of time.

HARD WORK AND SUCCESS.

PROMINENCE in the theatrical world can only be attained by strict attention to business and hard work. No matter how humble the start, true merit is sure to be recognized.

What better proof is needed than the fact that James O'Neill first appeared on the stage at the National Theater in Cincinnati, where he supported Edwin Forrest by carrying a spear, and the first lines he spoke was in the modest capacity of a wedding guest? It is not so many years ago, that Richard Mansfield walked the streets of London homeless and hungry; and had not W. S. Gilbert engaged him to play Sir Joseph Porter in "Pinafore," through the provinces, for a sum equal to \$15 per week in our money, he might have perished from starvation.

John Philip Sousa left Washington when a young man, with a theatrical company, as musical director, for the purpose of gaining experience in the business. He got it all right, for the company stranded at New Orleans, many miles from home. Maurice

Levi worked for a whole season at a vaudeville house in Baltimore, without salary, with a view to completing his musical education by mastering every detail and thus fitting himself for the career he had in mind. These gentlemen were not afraid of hard work, and who have been more successful than they?

Others also began at the bottom of the ladder. Nat. C. Goodwin made his first appearance on the stage at the Howard Athenæum, Boston, in the spring of 1874, in a play called "Law in New York," in the part of a newsboy, and giving his imitations. Sol Smith Russell sang between the acts and played the drum in the orchestra at the Defiance Theater, Cairo, Ill., in 1862. The first part he acted was a negro girl in "The Hidden Hand."

The first time that Stuart Robson appeared on the stage was at the Baltimore Museum on January 5, 1852, in a piece called "Uncle Tom's Cabin As It Is," which was written to counteract the effect of Harriet Beecher Stowe's work. He acted the part of Horace Courtney, a sentimental youth, and had just one line to speak, the words being: "Farewell, my mother — farewell, perhaps forever!"



SAM BERNARD

W. H. Crane made his professional debut at Mechanics' Hall, Utica, N. Y., July 13, 1865, as the notary in an English version of Donizetti's "Daughter of the Regiment." He was then known as "Master William, the great basso profundo."

John Drew made his first appearance on the stage at the Arch Street Theater, Philadelphia, then under his mother's management, on March 23, 1873, as Plumber in the farce "Cool as a Cucumber." His second part was Hornblower in "The Laughing Hyena." The debut of Edward H. Sothorn took place at Abbey's Park Theater, New York, in September, 1879, as the Cabman in "Sam," one of his father's plays. All he had to do was to appear, carry his hand to his head and say: "Half a crown, your honor. I think you won't object!"

What might properly be called the professional debut of William Gillette, took place at the Globe Theater, Boston, on September 13, 1875, when he appeared as Guzman in "Faint Heart Never Won Fair Lady." Previous to this he had given public readings, and met with much success in his imitations. James K. Hackett made his debut at the Park

Theater, Philadelphia, on March 28, 1892, as a member of A. M. Palmer's stock company. His first part was Francois in "The Broken Seal."

The first part acted by Otis Skinner was that of Old Plantation, an aged negro in a rural play called "Woodleigh," at Wood's Museum, Philadelphia, on October 30, 1877; and the first part entrusted to Robert Mantell was that of the Sergeant in "Arrah-na-Pogue" at Rockdale, England, in 1874.

Henry Miller was a pupil of the late C. W. Couldock, and made his professional debut as a member of a stock company in Toronto, in 1876. His first part was that of the Bleeding Sergeant in "Macbeth." Joseph Haworth made his debut as an actor at the Academy of Music, Cleveland, O., in May, 1873, appearing as the Duke of Buckingham to the Richard III. of Charlotte Crampton. This lady, who died in 1876, was a favorite actress in her day. She had a masculine voice, and her Richard III. was considered a wonderful performance.

THE ACTORS' CHURCH.

"THE Little Church Around the Corner" recently celebrated its fifty-first anniversary. Special services were held, together with a fine musical programme, and many members of the theatrical profession were present. By some this little ivy-covered place of worship is called the actors' church, as a large number of professionals are among its regular attendants. This edifice was erected in 1850, and the Rev. Dr. George H. Houghton occupied its pulpit continuously from that time until his death in 1897.

It was many years ago that Joseph Jefferson and other actors were trying to arrange for the burial of George Holland from a church located on the corner of Fifth avenue and Twenty-ninth street in New York city. The pastor informed them that he would not conduct services over the body of an actor and directed them to "the little church around the corner." Thither the party went, and the rector, Dr. Houghton, readily consented to perform the last rites over the deceased.

Since then the Church of the Transfiguration has been known as "The Little Church Around the Corner."

George Holland was a favorite actor of his day and one of the most lovable of men; and not only the theatrical profession, but all the newspapers of the city took up what they considered a slight to the dead actor. The press of the entire country seemed interested, and "The Little Church Around the Corner" became universally known. On the day of the funeral the church was filled to its capacity and the adjacent streets and avenues were crowded with spectators.

Some of our best known actors have been buried from this church, and in addition, its dear old rector joined in wedlock more than one thousand stage folks. The esteem in which he was held by the profession can hardly be described. He was an honorary life member of the Actors' Fund of America, and took great interest in its good work. By his death the actor lost one of his most faithful friends. He was succeeded by his nephew, Rev. Geo. C. Houghton, and one of the first things the new rector said was: "This church has ever been ready to welcome all. We know no

distinction here. When, years ago, the actor was not welcomed in certain churches, we were glad to receive him, and we always shall be."

A western manager, on his first visit to New York, expressed a desire to see this little church. A friend offered to accompany him, and the two attended a Sunday morning service. On leaving, they saw a well-known manager, noted for his cold and austere manner, coming toward the church. This gentleman was a strict Roman Catholic, but had often been called upon to act as pallbearer at this house of worship. The organ was playing sweetly, and before the open door he stopped, removed his hat and stood reverently until the last note had died away; then he passed on.

The name of the Rev. Dr. George H. Houghton lives as a teacher of true religion; but how many that read this can even recall the name of the one that refused to perform the funeral rites over a fellow man because he was an actor?

POLITE VAUDEVILLE.

WHAT makes the vaudeville entertainment so popular at the present time is its cleanliness. The old-time variety theatre with its uninviting surroundings is no more, and in place of the dismal-looking houses where this style of performance was given a few years ago, the finest theaters in the country are now devoted exclusively to vaudeville. Both manager and performer should be given credit for the change. The manager leaves nothing undone that will make his theater attractive, and for the care and comfort of his patrons. The employe is well looked after, is handsomely uniformed and well paid. The dressing and waiting rooms for the actors have every convenience, and they have sense enough to realize it. Their acts are properly staged and can be shown to good advantage. The class distinction that once existed between the legitimate and the vaudeville actor is a thing of the past. They do not now refer to each other as "bum legits," or "low variety," but work harmoniously in the same bill.

Ladies and children are especially looked after, and should anyone attempt to annoy them in any way he would have his money returned and forced to quit the place in short order. All acts must be suitable for refined audiences and offensive words are not allowed to be used at any time or by any person. Among the words prohibited are "damn," "devil," "slob" and others of that class, and reference to socks, feet, breath and poker games is prohibited. Even the much maligned mother-in-law can attend without fear of being ridiculed.

To show that the vaudevilles are no respecters of persons in this matter, a well known actress was engaged to produce a playlet at one of these houses at an enormous salary. She was extensively advertised and special scenery and accessories prepared for the act. An objectionable sentence was used by her which she refused to cut out when requested to do so by the management. The lady had been appearing at 3:15 in the afternoon and at 9:15 in the evening. Her afternoon performance was dispensed with and her evening time was changed to 10:50. The show closed at 10:40, and when the audience had left each

evening the curtain was raised for the lady's appearance with not a person in front but the night watchman. No act is booked at these houses unless it has been seen by the house censor. If the act or play is new a trial performance must be given for his information, and all objectionable features eliminated before a contract is signed.

An old school actor of national reputation recently applied for an engagement at one of the New York vaudeville theaters. He submitted a beautiful one-act play that had been written especially for him. Time and terms had been agreed upon, but the manager insisted on a trial performance. This the actor considered an indignity and in strong language told of his years on the stage and his standing in the profession; but the manager was obdurate and firmly insisted that the play preliminarily must go on trial. The actor by this time was wild with rage and looking at the manager with a show of contempt said: "If I ever go on trial for you, sir, it will be for manslaughter."



FREDERICK HALLEN

THE FIRST FUNERAL SERVICE OF THE ELKS.

ON the first Sunday in December of each year, services are held by all lodges of the Benevolent and Protective Order of Elks, in memory of those who have passed away during the year. How many members of the order that assembled in several hundred different cities this year ever heard of its first funeral service, when one lodge with less than 200 members comprised the entire order?

The first lodge was organized in New York city, and dates from February, 1868. At that time, to obtain admission it was necessary that the applicant be in some capacity, identified with the theatrical profession. During the first year of its organization not a death occurred in the lodge, but in 1869 one of its members passed away, and Bro. Albert Hall has the distinction of being the first member of the Order of Elks to be called by the Exalted Ruler above. The second death was that of Bro. James W. Lingard, who died in July, 1870, and his funeral was the first public

demonstration in which the Elks took part. Bro. Lingard was a well-known and popular actor-manager of New York, and was the manager of the New Bowery Theater at the time of its destruction by fire in December, 1866. Later he took possession of the theater at 514 Broadway and called it "Lingard's." It was at this house that the English protean actor, William Horace Lingard, made his American debut and an instantaneous hit. This house was afterward known as the Theater Comique, and Harrigan and Hart were favorites there for years.

The funeral of Bro. Lingard took place on a Sunday afternoon, and the lodge had charge of the service. The members were out in force, and arrayed uniformly in dark clothing, silk hats, white aprons and gloves, with a sprig of amaranth on the lapel of their coats, made a striking appearance. There was no music; they needed none. The Elks had often been heard of, but never seen, and no finer-looking body of men ever appeared on the streets of that great city. The first set of fours was composed of Bros. Nelse Seymour, John Mulligan, George F. McDonald and Thomas G. Riggs, all big fellows, and now

numbered with the absent. Following them were the familiar faces of all the prominent managers and actors of that day. Bro. Henry P. O'Neill was the exalted ruler of the lodge at that time and conducted the services. Of the participants on that occasion very few are now alive, but the ones that are can still be found in the ranks.

In the cemetery of the Evergreens is the Elks' Rest of New York Lodge, No. 1. This Rest was dedicated in 1879 and was the first of the many now in the country, and about the handsome monument are clustered the carefully-kept graves of its former members. The first interments in this plot were Bros. Henry Mason, John Mulligan, John C. Campbell, James Clark and Joseph Knight, whose remains were brought from another cemetery and laid to rest at one and the same time beneath the branching antlers of the Elk, the emblem of the order they loved so well.

ERRORS IN DETAIL.

DRAMATIC authors at times pay too little attention to detail, and very often scenes and situations are presented that have a tendency to reflect on the intelligence of the audience. In farce comedy the ridiculous is looked for, and when a tramp is wheeled on a hand truck into a drawing room filled with guests in evening dress, it calls for roars of laughter; but in the serious drama a certain amount of consistency is expected. The stage manager will often become an accessory, and allow "Gen. Putnam, the Iron Son of '76," to stand off a body of British soldiers, with a nickel-plated, self-acting revolver, which was not invented until many years after. This worthy has also been known to present as the house of the Borgias, a modern exterior, the perspective showing a lamppost, fire hydrant, a well paved street and telegraph wires.

A well-known actor wrote a military play in which he appeared as a gruff old colonel. During the action he referred to and introduced a young officer in the cast as lieutenant. He

did not seem to know that in army circles an officer of this grade is referred to as mister, nor did he notice that the lieutenant's sleeves were adorned with a sergeant's chevrons.

One of our most successful playwrights introduced a sheriff as the leading character in one of his plays. The sheriff wishes to resign, and the resignation is directed to the city council for action. When did the sheriff become a city officer, and why was that resignation not sent to the governor of the state, who alone had jurisdiction?

For many years we were visited by a melodrama which exploited the daring of a young fireman. The star wore the regulation uniform of a paid fireman. In the conflagration scene he is first on the ground, followed by a body of men dragging an old-time hose-cart, and attired in the red shirt and fire hat of volunteer days. In the last act he informs his sweetheart that he has been promoted for bravery at the aforesaid fire, and that he now wears the uniform of a fire commissioner. As a rule, fire commissioners are selected from a city's solid business men, and some would bow themselves gracefully out if a uniform went with the position.

About the worst on record was a recent production in which the heroine, reduced to poverty, is found living in a bare room on the top floor of a tenement house. A single chair and a pine table on which are a pitcher and a crust of bread is all that can be seen. The villain enters, and his advances being repulsed, he leaves, threatening to burn the house. Smoke begins to fill the room. The lady tries the door. It is locked. She rushes to the window. It is so high no one on the street can hear her voice. The telephone! Through this instrument she informs the outside world that the house is on fire, and help arrives. Just think of it! In an apartment of this kind to find hanging on the wall a telephone that costs at least twenty-four dollars a year, payable quarterly in advance!

FAREWELLS IN "RICHELIEU."

EVEN to those who take more than a passing interest in theatrical affairs, it may not be known that three of our best known American tragedians were compelled to end their dramatic careers and say farewell to their admirers in the play of "Richelieu." It indeed seems strange that these actors should unintentionally have selected for their retirement a play that presents one of the noblest figures on the stage—the solitary old man who remembers his lost youth and the dying friend who committed a daughter to his paternal care—the unselfish heart grown old in sorrow without the least hope of happiness for itself, lovingly striving for the happiness of others.

Edwin Forrest, under whose influence the American stage began to assume a distinctive character, closed his dramatic career on April 2, 1872, at the Globe Theatre, Boston, appearing as Richelieu. Mr. Forrest obtained the most of his popularity and large fortune by his masterly impersonation of the Indian chieftain Metamora, but his Richelieu was

always a grand performance. On December 7, of that year, he made his last public appearance, giving a reading of "Othello" at the Tremont Temple, Boston. He died at Philadelphia, December 12, 1872, and is now at rest in an old church-yard in the very heart of that city.

Thomas W. Keene, by reason of illness, was compelled to end his dramatic career at the Grand Opera House, Toronto, Canada, on May 23, 1898, the bill being "Richelieu." The illness proved fatal, and he passed away June 1, 1898, at his home at Castleton, S. I.

Lawrence Barrett made his last appearance on the stage at the Broadway Theater, New York, on the evening of March 18, 1891, in the play of "Richelieu." Edwin Booth acted the Cardinal and Mr. Barrett DeMauprat. When Mr. Barrett arrived at the theater that evening it was noticed that he was ill, and although urged to go home, he insisted on playing. He managed to get as far as the end of the third act, when he said: "I cannot go on." He died in New York, March 20, 1891, and four days later was laid to rest at Cohasset, Mass.

Edwin Booth, whose first appearance on the



MOLLY FULLER

stage occurred at the Boston Museum, September 10, 1849, as Tressil in "Richard III.," brought his dramatic career to a close at the Academy of Music, Brooklyn, N. Y., on April 4, 1891, in the character of Hamlet. He spent the most of his time after this at the Players' club, where he had his residence. He was stricken with paralysis on April 19, 1893, and lingered in this condition until June 7, when he died. His funeral took place June 9, at the "Little Church Around the Corner," Bishop Potter and the Rev. Dr. George H. Houghton conducting the services.

The cast at Mr. Booth's last performance of "Hamlet" at the Academy of Music, Brooklyn, N. Y. on April 4, 1891:

<i>Hamlet,</i>	-	-	-	-	Mr. Edwin Booth
<i>The Ghost,</i>	-	-	-	-	Albert Bruning
<i>King Claudius,</i>	-	-	-	-	Frederick Vroom
<i>Polonius,</i>	-	-	-	-	Benjamin G. Rogers
<i>Laertes,</i>	-	-	-	-	Beaumont Smith
<i>Horatio,</i>	-	-	-	-	John A. Lane
<i>Rosencrantz,</i>	-	-	-	-	Rankin Duvall
<i>Guildestern,</i>	-	-	-	-	Edward Vroom
<i>Marcellus,</i>	-	-	-	-	George Hazelton
<i>Bernardo,</i>	-	-	-	-	Herbert Patte
<i>Francisco,</i>	-	-	-	-	W. R. S. Morris
<i>Osric,</i>	-	-	-	-	Charles Rankin
<i>Priest,</i>	-	-	-	-	G. Davidson

<i>First Actor,</i>	-	-	-	-	-	James Taylor
<i>Second Actor,</i>	-	-	-	-	-	Charles Forrest
<i>First Gravedigger,</i>	-	-	-			Wilfred Clarke
<i>Second Gravedigger,</i>	-	-	-	-		Frank Lodge
<i>Ophelia,</i>	-	-	-	-	-	Miss Minna Gale
<i>Queen Gertrude,</i>	-	-	-	-		Anna E. Proctor
<i>Player Queen,</i>	-	-	-	-		Kelth Wakeman

MCINTYRE AND HEATH.

It was early in 1874 that James McIntyre and Tom Heath formed a partnership and made their first appearance together at San Antonio, Texas. McIntyre had formerly worked with Billy Butler, and Heath's former partner was named Howard. While originally song and dance men of the old style, they were ambitious and in time became the recognized leaders in negro comedy. The contrast in their personalities had much to do with their success, the tall stout figure of Heath showing to good advantage the half starved appearing darkey and the pert little wench always played by McIntyre. They remained in the south several years studying the habits and character of the negroes of that section, and their first New York appearance was at the London Theater in 1881, where they made an instantaneous hit. They were the first to introduce buck dancing on the stage, and in other ways kept pace with the times.

When the song and dance man found his

occupation gone, these artists were in demand, for their clever black-face sketches were always bound to please the patrons of the best vaudeville houses. Their aim has been to show the southern negro true to life. They do not use an impossible costume nor indulge in language that will offend the colored race. Through this they became favorites with the colored people of the south, by whom they are generally called "Mack-in-Heath-Intyre."

No story ever told on the stage is truer to life than that of the Georgia minstrel who was decoyed from a comfortable job in a livery stable for the glamor of the footlights, and with nothing left of the troupe but a trunk, a bass drum and an unsatisfied appetite, he tells of the artful deception to lure him away. And again, who can ever forget the grief and humiliation of the unlucky darkey who has been "hit with a ter-ma-ter?"

With the exception of Fox and Ward, who have been together since 1868, McIntyre and Heath are the oldest team in existence, having already exceeded the partnership of twenty-seven years and two months that existed between Primrose and West. They are closely followed by Welby and Pearl, now

with Gorton's minstrels, who joined hands one month later.

Many stories are told of these comedians, nearly all of which originated among their colored friends in the south. A minstrel company played one of the southern cities a few years ago, and the doorkeeper was approached by a couple of negroes, who inquired if "Mack-in-Heath-Intyre" were with the show. The doorkeeper replied in the negative, and one of the negroes said: "Then we decline for to enter."

BURIAL PLACES OF FAMOUS ACTORS.

OF our tragedians, Edwin Booth lies at rest in Mt. Auburn cemetery, Boston, and his father, Junius Brutus Booth, is buried in the family plot in Greenmount cemetery, at Baltimore, Md. John McCullough is buried beneath an elegant monument in Mt. Moriah cemetery at Philadelphia, and Edwin Forrest is at rest in an old churchyard in the heart of the same city. Lawrence Barrett is buried at Cohasset, Mass., and James E. Murdoch at Cincinnati.

P. T. Barnum is buried at Bridgeport, Ct., and a bronze statue of the famous showman adorns one of that city's public parks. Bartley Campbell is buried at Pittsburg, Pa., John W. Norton at St. Louis, Mo., J. K. Emmett and Felix Morris at Albany, N. Y. Texas Jack, a noted character in his time, at Leadville, Col., and Lester Wallack and "Old Hoss" Hoey at Woodlawn cemetery, N. Y. E. A. Sothern at Southampton, Eng., and T. Grattan Riggs in far-off Australia.

Of the departed who followed the vaudeville and minstrel branch of the profession, Harry Kernell and Bobby Newcomb are buried at Philadelphia; Tony Hart at Worcester, Mass.; Bob Slavin, Baltimore, Md.; J. W. McAndrews, Chicago; John Jennings, Erie, Pa.; Billy Manning, Piqua, O.; Dave Wambold, Newark, N. J.; Ed. Heffernan, Minneapolis, Minn.; J. Marcus Doyle, Buffalo, N. Y.; Eddie Marks, Jersey City, N. J.; Billy Hayle, Kansas City, Mo.; Bob Allen, Boston, Mass.; Dave Walling, Washington, D. C.; Johnny Murphy, San Francisco, Cal.; Lew Tatum, Danville, Va.; Jim Sanford, Cohoes, N. Y.; Rit, Carl and Will Rankin, Columbus, O.; Marsh Adams, Louisville, Ky.; Pete Mack, Pittsburg, Pa.; P. James Niles, Rochester, N. Y.; Archie Baldwin, Havana, Cuba, and Frank Sheppard and Tom O'Brien in England.

Charles Vivian, an English comic singer and the founder of the Order of Elks, for many years lay in a neglected grave at Leadville, Col., but Boston Lodge of Elks had his remains transferred to the Elks' Rest in that city, where they now lie.

The beautiful cemetery of the Evergreens at Brooklyn, N. Y., may well be called the

city of theatrical dead, for here, in addition to the many private plots owned by professionals, are the plots of the Elks and the Actors' Fund. In this cemetery are the graves of more than one thousand stage folks. The burial plot of the Actors' Fund of America is 110 feet wide and 220 feet long, and in the center of it stands a handsome monument erected at a cost of \$5,000. The dedication of this place of rest occurred in June, 1887, the late Edwin Booth making an address on the occasion. George Zebold has the distinction of being the first to be interred in this plot, and at the present time there are about 400 laid away in this peaceful place. Among those that are buried there may be mentioned such well known names as Charles W. Couldock, Charles T. Parsloe, Diego de Vivo, Harry Watkins, Benjamin G. Rogers, Lysander Thompson, H. B. Phillips, Edward Coleman, Harry M. Pitt and Edouard Remenyi.

Peace be with them all!



WM. C. CAMERON

WITH THE CIRCUS.

ALONG in February and March the vaudeville performer begins to look about for a summer engagement. Some procure engagements at seaside resorts, some at the summer parks, and others find nothing open for them but the circus. With the circus, in addition to his turn in the concert, he is expected to take part in the street parade, sell concert tickets and at times assist in the side show. He is also expected to be ready to fight at a moment's notice, as are all the employes of the show. When a crowd inclines to be troublesome and gets beyond control of the regular officers a signal is given and it is every man's duty to grab a stake or some handy weapon and stand by to protect the property of the company. The old saying that it sounds better to hear people say "There he goes" than "Here he lies" does not go with the circus.

For many years there was an unwritten law prohibiting a circus from playing at Princeton, N. J. A few years ago Pawnee Bill's Wild

West visited the town and the students were determined to break up the morning parade. Obstructions were placed in the streets, missiles were thrown at the riders, and insulting remarks made to the women. No attention was paid to the actions of the mob until one of the lady riders was struck by a stone and knocked from her horse. The town authorities were powerless, and steps were necessary for their own safety. The signal was given to turn the Indians, Rough Riders and bolo men loose. The company were able to reach the show grounds, but not until several of the employes were badly hurt.

Some years ago Sells Bros.' circus visited New Haven, Ct. They had played the town the year before and were badly treated by the college boys. The manager was informed that an attempt would be made to break up the show, and it was arranged to give the disturbers a warm reception. A section of seats over a mud puddle was set aside for their use, and on entering they were shown to these seats by the ushers. The performers were instructed to pay no attention to any remarks that might be made, and all went well until the closing act, when the crowd began throwing missiles

into the ring to scare the horses. When their action got beyond control a force of employes removed the supports from this section of seats and the disturbers were sent floundering in the mud. This was a new line of warfare, and there was no further trouble.

A team of vaudeville performers started out with the Forepaugh show one season. This was their first experience with a circus, and about the third day out an attack was made on the show people, and a fierce fight ensued in which many were injured and much property destroyed. When all was over the younger of the team could not be found. His partner, who could not work alone, started for home, and the first person he met on his arrival there was the missing one. After giving him a lecture for running away thereby losing a season's engagement, he finished by saying that he did not believe his partner wanted to work. "Don't say that, old pal," replied the runaway. "I am willing to work all right, but I don't want to go to war!"

THEATRICAL SLANG.

DURING the last few years a number of new words and expressions have been coined and added to the bulky dictionary of theatrical slang.

To those in professional life a successful production is a "hit," and a failure is a "frost." In referring to good business it is said "we stood 'em up," and being denied professional courtesies by a manager is called "turned down." An outsider who backs a show is an "angel," the smaller cities are "jay towns," and the manager of a country opera house is always addressed as "Frohman." A complimentary ticket is a "fake," and the deadheads in the house are known as "snow." Members of the chorus are "the bunch," and those of the company who do not have speaking parts are referred to as "on with others."

A monologue is a "string of talk," and sometimes is called "junk." Theatergoers who do not enthuse over an offering are a "cold audience," and to reflect on the intelli-

gence of an audience they say "it went over their heads." Colored actors are called "dingies." Those who play Irish parts are "harps," farmer characters are designated as "Rubes," and a Hebrew impersonator is a "goose" or a "Yid."

A tall silk hat is a "Hi Henry" and also an "11:45." The latter expression is derived from the fact that this is the hour the minstrels don their silk headgear and report for parade. An evening dress suit is called a "soup and fish" and a discordant note is a "barber shop." Suggestive lines are "ginger," and the old time minstrel jokes are "oakum" or "gravy." The callow youth who is inclined to haunt the stage door is a "Johnny" and those who travel with a show and are not connected with it are termed "excess baggage."

An actor who has lost his popularity is a "has been" and one who has a tendency to overrate his ability is "chesty." Those who are not considered up to the standard are liable to be called a "shine" and an unpopular member of a company is generally referred to as a "heel." Those who submit to be ruled by their wives are called "Barnaby" and are spoken of as having to "jump through."

This expression refers to the manner in which trained animals are compelled to jump through hoops and other objects at the command of the master.

One who is disposed to say unkind things about a fellow actor is a "knocker," and a well liked member of a company is "an ace." Money is called "cush" and an intoxicated person is described as having "a bun." One inclined to be attentive to the ladies is a "Romeo," and to be jilted is "getting the McCloskey."

To say they are going to do a "Rip Van Winkle" or a "Joe Jefferson," is a declaration to have a good long sleep.

ACTOR-FIREMEN.

WHEN a member of the profession decides on a place for a permanent residence, one of the first things he does is to look over the local fire department, and if it is a volunteer organization he joins it at once.

In bygone days we used to have plays depicting the life of the volunteer fireman, and Frank S. Chanfrau, in his character of "Mose," is associated with some of our earliest remembrance of the stage. Many remember his red shirt, his fireman's hat, its front bearing the number of the machine with which he ran, his trousers in his boots, and his brass speaking-trumpet—although it is many years since we have seen them. Chanfrau's "Mose" was a coarse creature with an abominable dialect, always ready to fight, and had other habits of speech and conduct that unfitted him for polite society; but he would plunge into a burning house and bring out in his arms helpless women and children. Mr. Chanfrau carried the play with him throughout the country, showing other communities what

the New York fire boy was like, and thus procuring for his vanishing type a sentiment of the kindest regard.

The principal comedy role in "The Streets of New York" was Puffy, a baker, who would grab his fire hat and run at the first tap of the alarm, and the feature of the play was always its realistic fire scene. The fire plays of to-day, such as "The Still Alarm" and "One of the Bravest," only serve to exhibit the trained fireman of this generation.

For their interest in the welfare of the volunteer firemen several theatrical people have had companies named in their honor. In the old New York volunteer department one company was known as Forrest Engine, No. 3, and another as Edwin Forrest Hose, No. 5, in honor of the great tragedian. Metamora Hose, No. 29, was named in honor of one of Mr. Forrest's most famous characters, that of the Indian chieftain. Black Joke Engine, No. 33, Mazeppa Engine, No. 48, and Mazeppa Hose, No. 42, also took their names from the stage. Oliver Doud Byron Engine, No. 5, is one of the best companies at Long Branch, N. J., and the Gorton Hose, of Friendship, N. Y., is named for Joe Gorton, the minstrel,



CHAS. A. MASON

and has the names of many professionals on its roll.

It was a common sight to see Gus Williams tearing through the thoroughfares of New York on the rope of the hose carriage of Phoenix 22, Bill Freligh with the engine of Manhattan 8, and Phil Paulscraft with Columbian Hook and Ladder 14. Tony Pastor sang and talked of the beauty and speed of the engine of Peterson 31, but nothing in the department looked so good to me as the pretty little hose carriage of Croton 6.

Over in Philadelphia George Thatcher used to run with Fairmount Engine, Hughey Dougherty with Moyamensing Hose, and almost everybody about the theater wore the badge of some company. An English vocalist rehearsing at the Grand Central Theater in that city one morning, was scared nearly to death when the musicians dropped their instruments and followed the actors and stage hands into the street at an alarm of fire and grabbed the ropes of the different companies as they came along. Bill Nye was a member of the fire department at Laramie, Wyo., Maj. J. B. Pond at Janesville, Wis., Pete Baker at Buffalo, N. Y., Geo. W. June at Newburgh, N. Y.,

Jack Perry at Denver, Col., and Lew Bloom at Reading, Pa. At Mt. Clemens, Bill Cameron and Charlie Mason are out in a jiffy day or night.

In the spring of 1882, the Miner-Rooney company played a night at Lancaster, Pa., and while on parade a half dozen firemen were seen trying to drag a heavy steamer to a fire and were about exhausted. The instruments of the band were laid aside and the citizens of that place were treated to the sight of a score of actors attired in silk hats and parade coats pulling the engine through the streets.

F. F. Proctor is a member of what is known as the "Millionaire" fire company at Larchmont, N. Y., and Admiral Dot has the distinction of being the smallest fireman in the world as the assistant foreman of a company at White Plains, N. Y. Frank McNish, who introduced the act known as "Silence and Fun" to the stage, was a member of the department at Binghamton, N. Y., and as a token of esteem the horses that drew the apparatus were christened "Silence" and "Fun."

Lon Hayle, a once famous dancer, is now an officer in the Kansas City department and

many modern fire appliances are of his inventing. To him much of the credit belongs for the world-wide reputation of that department. L. C. Behman and Geo. W. Monroe are members of a company at Sayville, L. I., where they have their summer homes. Frank Herbert and Pete Randall are firemen attached to Atlantic Hose, of Fairhaven, N. J. Rice and Barton are members of the department at Centreport, L. I.

In nearly all of the summer resorts on Long Island frequented by theatrical people are found members of the profession in the fire companies, and at St. James on the roll of the village fire fighters are Willie Collier, Tony Farrell and others of equal prominence. At Coytesville, N. J., Henry V. Donnelly and several other professionals were made members of the fire company. Mr. Donnelly, who weighs nearly three hundred pounds, at the first fire he attended, surprised one of the officers who ordered him up a ladder with the remark that he didn't join that thing to do "stunts."

This hobby, if it can so be called, has been to the advantage of theatergoers on more than one occasion; and it is known where one of

these actor-firemen held an audience in laughter while the house force were fighting a fire on the stage, and had time to place a man at each exit to handle the audience in case of danger.

The presence of mind of the actor in time of the gravest danger was demonstrated at the burning of the Brooklyn Theater, December 5, 1876, the most disastrous theater fire ever known in America, 284 lives being lost. The play of "The Two Orphans" was being performed, and in the last act flames were discovered issuing from the flies. Kate Claxton (Louise), H. S. Murdoch (Pierre), and J. B. Studley (Jacques) were on the stage. Mr. Murdoch was delivering his lines when he heard a whisper "Fire!" from behind the scenes. Looking up he saw the flames and stopped. Miss Claxton said in an undertone: "Go on, they will put it out; there will be a panic; go on!" He resumed, Mrs. Farren (Mother Frochard), entering meanwhile. The stage hands were all the while trying to stop the flames unnoticed by the house. The actors were forced to move by reason of falling embers, and the audience rose to their feet. When the blazing fragments began falling

thick and fast the audience made a rush for the doors, and the struggle for life began.

The actors held their ground as long as possible, but had to look out for themselves. Claude Burroughs (Picard) escaped from his dressing-room only to meet death, and Mr. Murdoch was never seen again. The four people on the stage displayed much coolness and bravery under the trying circumstances and in urging the audience to depart leisurely, or there would have been a much worse stampede—possibly a heavier loss of life. Mr. Studley was the last to leave the stage. Pointing to his associates, who were begging the people not to get excited, he spoke the last words in the history of that theater, which were: “Keep cool. We are between you and the flames!”

SIX FINE PERFORMERS.

LIVING theater goers of twenty years ago, can well remember a sextet of vaudeville performers who at that time were looked upon as the leaders in their respective lines of business, and with one exception all of whom are now dead.

In the early '70s two lads, P. James Niles and Chas. E. Evans, left their homes in Rochester, N. Y., to seek their fortunes on the stage, and made their first New York appearance at Tony Pastor's Opera House, then situated on the Bowery. They did a white-face song and dance, in which they appeared as a boy and girl, and introduced a song called "Riding in a Street Car."

Soon afterwards came the French Twin Sisters, a couple of small children who did character sketches which included singing and dancing.

Then came Billy Hoey as he was then known, an ambitious young fellow who had been unable to get a proper hearing for his act "The Lively Moke." Hoey's first appearance at

Pastor's was on one of the amateur nights, when he made a hit, and from that time was always in demand. A little later came Fred. C. Bryant, the best cornet player the stage ever knew. Hoey worked for a time with John Fields, and Bryant with Charles West. A partnership was formed between them, and Bryant and Hoey did the finest black-face musical act in vaudeville.

In 1879 they were all together with the Pastor road show which traveled from Maine to California, the others in the company that season being Tony Pastor, Geo. Thatcher, Kelly and Ryan, John Morris, Sheehan and Jones, Edwin French, Frank Girard, John F. Sheridan, Alecia Jordan, May and Flo Irwin and Georgia Kane.

In 1881 Bryant married a sister of Mr. Hoey; in 1882 Mr. Evans married Minnie French, and a year later Hoey married Helena French. Soon after, all were again together in a company known as Niles, Evans, Bryant and Hoey's Meteors, which presented an afterpiece called "The Book Agent," which was afterwards rewritten and as "A Parlor Match" held the boards for years. This play made both fame and fortune for Evans and Hoey, in which

they appeared as the Book Agent and Old Hoss, respectively.

Mr. Niles, the first to pass away, died in 1884, and Bryant was called a few years later. "Old Hoss" Hoey died in 1897; Minnie French in 1899, and Helena French on October 18, 1901. This leaves Mr. Evans the sole survivor of that coterie of stage favorites.



HAPPY WARD

SOME NOTABLE TESTIMONIALS.

A FAREWELL benefit was tendered to the late John Brougham at Niblo's Garden, New York, in 1869. The play presented on that occasion was "The School for Scandal" in which John Gilbert appeared as Sir Peter and Mrs. D. P. Bowers as Lady Teazle. Mr. Brougham did not retire from the stage at that time, but continued to act at intervals until shortly before his death in June, 1880.

The late Edwin Adams, a favorite actor in romantic drama, best remembered for his grand performances in "Enoch Arden" and "The Marble Heart," was an invalid for two years before his death. Benefit performances were arranged for him in New York and Philadelphia on October 12, and at Pittsburg on October 17, 1877, the net receipts from which amounted to about \$10,000. He died the latter part of the same month at Philadelphia, beloved by all.

The late William Warren, long a Boston favorite, was tendered a testimonial in that city on October 28, 1882, in honor of his fif-

tieth year on the stage. He was at that time presented with a massive loving cup by Edwin Booth, Joseph Jefferson, Mary Anderson, Lawrence Barrett and John McCullough, and inscribed with their names. Mr. Warren, who died September 28, 1888, bequeathed the cup to Joseph Jefferson, who gave it to The Players.

The late Henry E. Abbey, long a well known manager, was tendered a testimonial benefit at the Metropolitan Opera House in New York on April 21, 1884. The net receipts were \$36,000. Mr. Abbey died October 17, 1896.

The late Tony Hart, long associated with Edward Harrigan, and without doubt the most versatile performer that ever appeared in vaudeville, was compelled to retire from the stage on account of illness. A monster benefit was given him at the Academy of Music, New York, on March 22, 1888, which netted \$12,000. Tony passed away soon after this, while still in the thirties.

The late Lester Wallack, met with business reverses at the close of his career, and was tendered a benefit at the Metropolitan Opera House, New York, May 21, 1888, which net-

ted \$21,000. Mr. Wallack died September 6, 1888. A performance of "Hamlet" was given, with the following cast:

<i>Hamlet,</i>	-	-	-	-	-	Edwin Booth
<i>The Ghost,</i>	-	-	-	-	-	Lawrence Barrett
<i>The King,</i>	-	-	-	-	-	Frank Mayo
<i>Polonius,</i>	-	-	-	-	-	John Gilbert
<i>Laertes,</i>	-	-	-	-	-	Eben Plympton
<i>Horatio,</i>	-	-	-	-	-	John A. Lane
<i>Rosencrantz,</i>	-	-	-	-	-	Charles Hanford
<i>Guildestern,</i>	-	-	-	-	-	Lawrence Hanley
<i>Osric,</i>	-	-	-	-	-	Charles Koehler
<i>Marcellus,</i>	-	-	-	-	-	E. H. Vanderfelt
<i>Bernardo,</i>	-	-	-	-	-	Herbert Kelcey
<i>Francisco,</i>	-	-	-	-	-	Frank Mordaunt
<i>First Actor,</i>	-	-	-	-	-	Joseph Wheelock
<i>Second Actor,</i>	-	-	-	-	-	Milnes Levick
<i>First Grave-Digger,</i>	-	-	-	-	-	Joseph Jefferson
<i>Second Grave-Digger,</i>	-	-	-	-	-	W. J. Florence
<i>Priest,</i>	-	-	-	-	-	Henry Edwards
<i>Ophelia,</i>	-	-	-	-	-	Helena Modjeska
<i>The Queen,</i>	-	-	-	-	-	Gertrude Kellogg
<i>Player Queen,</i>	-	-	-	-	-	Rose Coghlan

"CAPTAIN JINKS OF THE HORSE MARINES."

It was in the spring of 1868 that the newspapers and theatrical bill boards of New York announced the coming to our shores of a performer by the name of William Horace Lingard. This Mr. Lingard, whose right name, by the way, was William Thomas, was an Englishman, and had met with much success in the music halls of his own country as a comic vocalist and mimic. He made his first appearance in America at the Theater Comique, 514 Broadway, New York, on April 6, 1868, and it is doubtful if any performance ever made such an impression on the public as the one offered by this artist. The following day the newspapers devoted much space to praise of his art, and the catchy airs of his songs were everywhere whistled on the streets. His popularity was thus assured, and his engagement was long and successful.

The company at this house was always a strong one, and Lingard was billed to provide two numbers in the olio. The set for his first

number was an interior, with curtains draping the center door, through which he came on in full evening dress and began a song as follows:

"Permit me now to represent
Some great and noble men ;
The heroes of both continents
Their presence now will lend."

He goes on, the song telling who he is about to represent in his quick changes. The first is the Corsican Brothers, and the verse is concluded thus :

"When Fabian sees his brother's ghost,
It fills his heart with woe ;
And as he vowed his vengeance,
Why, he stood just so."

Quick as a flash he has disappeared and in an instant is back again posing in the costume of the Corsican. Several other impersonations followed, one being of Gen. Benj. F. Butler, whose unpopularity at that time was shown by the audience with hisses and cries of "Spoons!"

His second turn closed the olio and was given in a front scene. It was entirely different from the other, and he would change from male to female dress and back again with startling rapidity. The first song told of a popular English beverage and was entitled "Bitter Beer." The other songs were "On

the Beach at Long Branch," "The Guinea Pig Boy," "Walking Down Broadway" and "Captain Jinks of the Horse Marines." During his engagement these songs were replaced by others, but "Captain Jinks of the Horse Marines" was always retained in the repertoire.

Mr. Lingard was also a capable actor, as he demonstrated, when his wife, the beautiful Alice Dunning Lingard, and her sister, Dickey Lingard (right name Harriet Dunning) came to this country a few months later. Mrs. Lingard, who was a vocalist and actress of much merit, made her first appearance in this country at the Academy of Music, Brooklyn, August 11, 1868, in the farce of "Mr. and Mrs. Peter White," and on September 8, 1868, all three appeared together at the Theater Comique, New York, in the farce "A Regular Fix." In 1869 Mr. Lingard became manager of the Theater Comique at Boston, Mass., and later produced the burlesque of "Pluto," with his own company. For a time he was on the road with a play called "The Tutor" which had previously been presented under the title of "Baby" and also with "Our Boys."

Many changes have taken place in the

thirty-four years since "Captain Jinks of the Horse Marines" made his first salute to the American public. The theater where he appeared has been demolished, and the manager who brought Mr. Lingard to this country has been dead for more than thirty years. Alice Dunning Lingard is dead and the talented artist, William Horace Lingard, has disappeared from the public gaze.

"Captain Jinks of the Horse Marines" as a song had no merit, but the music was catchy, and it paved the way for the small boy to call everybody who wore a uniform "Captain Jinks." The original words are meaningless, but they may be of interest to some. They are here presented exactly as they were sung for the first time in America, on April 6, 1868:

I'm Captain Jinks, of the Horse Marines ;
I often live beyond my means ;
I sport young ladies in their teens
To cut a swell in the army.
I teach young ladies how to dance,
How to dance, how to dance,
I teach young ladies how to dance,
For I'm their pet in the army.
(Spoken—"Ha ! ha ! ha !")

CHORUS.

I'm Captain Jinks, of the Horse Marines,
I feed my horses corn and beans ;
Of course 'tis quite beyond my means,
Tho' a captain in the army.

I joined my corps when twenty-one ;
Of course I thought it capital fun ;
When the enemy came, then off I run ;
I wasn't cut out for the army.
When I left home mamma she cried,
Mamma she cried, mamma she cried,
When I left home mamma she cried,
"He ain't cut out for the army."

(Spoken—"No ; she thought I was too young ;
but then I said : 'Ah ! Mamma—' "

Cho.—I'm Captain Jinks, etc.

The first day I went out to drill,
The bugle-sound made me quite ill ;
At the balance-step my hat it fell,
And that wouldn't do for the army.
The officers they all did shout,
They all cried out, they all did shout ;
The officers they all did shout,
"Oh ! that's the cure for the army."

(Spoken—"Of course, my hat did fall off,
but ah ! nevertheless—")

Cho.—I'm Captain Jinks, etc.

My tailor's bills came in so fast,
Forced me one day to leave at last ;
And ladies, too, no more did cast
Sheep's-eyes at me in the army.
My creditors at me did shout,
At me did shout, at me did shout ;
My creditors at me did shout,
"Why, kick him out of the army."

(Spoken—I said : "Ah ! gentlemen ; ah !
kick me out of the army ! Perhaps you are
not aware that—")

Cho.—I'm Captain Jinks, etc.



LUCY DALY

"LAFAYETTE" AND "THUNDER."

AMONG the famous stars the stage has known, are two dumb actors, who were prime favorites in New York forty years ago, and were professionally known as "Lafayette" and "Thunder." They were fine Newfoundland dogs. "Thunder" was owned by the late George L. Fox, and "Lafayette" was the property of Lafayette Engine, No. 19, of the old volunteer fire department, who would loan him to Mr. Fox when he wished to put on one of the then popular dog dramas at the old Bowery Theater.

"Lafayette" had the quicker study and, consequently, was always given the choicest parts. In the play of "The Forest of Bondy" he was at his best. His master is decoyed into a forest and brutally murdered. The dog tries to seize the weapon and is beaten into insensibility. Slowly he is seen to recover and start to give the alarm. Arriving at home, he finds the gate barred against him, and his barking brings no response. Leaping the wall, he ascends a flight of steps, and grasping a bell

rope with his teeth, he arouses the household. An old person appears with a lantern, which the dog seizes and starts off, expecting to be followed, but no one seems to understand his actions. Setting the lantern down he barks several times, and, again seizing it, leaps the wall, the gate being then opened and the crowd following. By the light he is traced and found at the newly made grave of his master. The murderer is kept busy dodging the dog during the rest of the play, and, when in the last act the crime is avenged by the dog seizing the assassin by the throat and strangling him, the audience were generally on their feet, cheering wildly.

There were several other plays in which "Lafayette" appeared, and none of the principals ever got a warmer reception than our canine friend when he made his first entrance. He would acknowledge the shouts of "Hello Lafe!" by alternate looks at the gallery and pit. No conflagration scene was thought complete unless "Lafe" would come on ahead of the engine and later rush into a burning building and bring out a child in his mouth.

Outside of being an actor of much merit,

"Lafe" was well known to every one in that great city. At the parades of the fire department he was always found at the head of his company, handsomely decorated and carrying a flag or lantern in his mouth, and was always sure of an ovation all along the line. No restraint was put upon him and he roamed the streets, coming and going as he pleased. An actor was once asked if there was no danger of "Lafe's" being stolen, and replied: "Don't let a fireman or an actor catch anybody at it!"

A BIT OF HISTORY.

It was a little over forty years ago that the music hall business broke out in New York. Wood's Minstrels at that time occupied a small theater at 444 Broadway, which was first opened as a minstrel hall by Henry Wood in opposition to the Old Christy Minstrels then located at 472 Broadway. Mr. Wood was very successful, especially as he secured George Christy, who, leaving E. P. Christy, took the bone end of Wood's troupe, with Jim Budworth on the tambourine end. The company being a strong one soon carried the town, and the original Christy giving up the business, they had the minstrel field practically to themselves. After remaining at that house for two or three years, Mr. Wood moved his company to a new and larger hall on the west side of Broadway, near Prince street.

Robert W. Butler soon after took possession of the hall at "444," and opened the first variety theater in the city. Specialties were few at that time but a strong company was secured. Tony Pastor, who had been a circus clown up

to this time, later joined the company and became famous as a comic singer.

This theater was a long narrow hall with a low ceiling. Smoking was allowed and when the little red curtain was raised a bill was presented that included three or four negro acts, banjo playing, clog dancing, comic singing, a ballet, a fancy dance or two, and a pantomime. This was the vaudeville show of that day.

In the summer of 1865, Mr. Pastor secured the theater at 201 Bowery, formerly occupied by Hooley and Campbell's Minstrels. This was a neat little place. No smoking was allowed and it soon became the leading variety theater. Many members of the opening company had come from "444" with Tony, and for the first season there was little change in the style of entertainment. The next year it was different, and novelties were sought for, some being brought from across the water. Among the first specialists at this house was Walter Brown, the champion oarsman, who swung Indian clubs. They were called Kehoe clubs in those days because they were made by a man named Sim. Kehoe. They were cumbersome things and generally used at athletic exhibitions.

Nellie Clark was the first lady club swinger and DeWitt Cooke the first to do a juggling act with them. Harry Gurr, the first man-fish, performed under water in a large glass tank, and Millie Tournor was the first lady to do the flying trapeze. Naomi Porter was the first lady jig dancer, and Jennie Benson the first lady to do a clog. The first female double song and dance was done by Addie LeBrun and Helene Smith. The first magician on the vaudeville stage was Prof. Robert Nickle, and Herr Holtum was the first to come along with a cannon ball act. A couple of new acts from Europe were Leggett and Allen in a pedestal clog dance, and James McDonald who danced on a high pedestal with a pair of skates.

Will Carleton, a famous Irish singer and dancer, was brought from Europe about this time and made an instantaneous hit. Then the sketch teams sprang up. John and Maggie Fielding introduced their Irish sketch, "Barney's Courtship" in 1868, and Baker and Farron a Dutch sketch called "Chris and Lena," about the same time. Bowman and Harris made their first New York appearance in their unique black face specialty during the

same season, and M'lle. Louise, the first lady drummer in vaudeville, appeared on the same bill.

At one time Mr. Pastor engaged a pedestrian called Young Miles to do a walking act on his stage. A time-keeper was selected from the audience, the stage manager would tell how many laps there were to the mile, and away he would go around the stage. The mile was generally made in eight minutes. Would they tolerate anything like that now?

Johnny Thompson is the oldest of the musical artists on the stage. He played on a number of musical instruments in a specialty called "The Lively Moke," as far back as 1864. Master Allie Turner, the infant drummer, did a drum solo at Barnum's Museum a year later. W. B. Harrison sang extemporaneous songs, accompanying himself on the violin. Matt O'Reardon introduced the musical glasses to the stage; Charley Diamond, the harp, and E. C. Dunbar an instrument called the Musette. Conway and Kerrigan had an act where one played the bagpipes while the other danced. The first cornet player of note to do a solo on the stage was Jules Levy, who played in the olio with Allen,

Pettingill, Delehanty and Hengler's Minstrels over thirty years ago.

Many claim the distinction of being the first to do a monologue, and it would be hard indeed to give an opinion as to who was the originator of this specialty. Archie Hughes used to do a specialty in the latter part of the 60's in which he would tell gags between the verses of a song called "George, the Charmer."

A young fellow not yet thirty years old, recently claimed that he was the first to do a cake walk on the stage. He did not seem to know that Edward Harrigan wrote a song called "Walking for Dat Cake," which included some fancy promenade steps by the participants, in the early 70's. The first tramp in vaudeville was Johnny Wild in a sketch called "A Terrible Example," about the same time. Wm. Horace Lingard was the first to do a quick change act in this country, and Annie Hindle was the first male impersonator. Major John E. Burk introduced us to the fancy zouave drill, and Johnny Williams gave us the first glimpse of good dancing with his "Lancashire clog." Alice Harrison was the first lady to ride a bicycle on the stage, and Tom



HARRY VOKES

Bollas was about the first German singing comedian.

The Olympia Quartet (Keough, Randall, Sullivan and Mack) have been together since 1877, but were not the first. Before them were "The Ham-Town Students" and "The Four Prophets," who sang negro jubilee songs.

The first pugilist on the vaudeville stage was Sam Collyer. As to this gentleman's versatility it need only be said that on one bill at Pastor's on the Bowery he did a triple clog dance with his two "sons" Dan and Eddie, played the banjo in a sketch called "The Challenge Dance," and closed the show with a drama called "Dan Donnelly, the Champion of Ireland," in which he played the title role and gave a boxing exhibition with Barney Aaron. At other times, he played the aged darkey in "Uncle Eph's Dream," and occasionally would give a fine exhibition of club swinging.

There used to be a lot of good acts on the stage that we do not see any more. There was King Sarbro with his slide for life; Ling Look, fire eater and sword swallower; A. W. Mafin, the spade dancer; Crossley and Elder in their Caledonian sports, and Harry Leslie,

the tight rope walker, who carried a man on his back from the stage to the upper gallery. Yank Adams had a billiard table on the stage, and made all kinds of caroms and fancy shots, using his fingers instead of a cue to propel the ball.

Of the old-time legitimate actors, are best remembered Edwin Forrest in "Metamora" and "Coriolanus," Mr. and Mrs. Barney Williams in "The Connie Soogah," F. S. Chanfrau as Mose, John E. Owens as Solon Shingle, Edwin Adams as Enoch Arden, John S. Clarke as Toodle, Charlotte Cushman as Lady Macbeth, and Maggie Mitchell as Fanchon.

Some of the grand performances given in by-gone days were those of "Oliver Twist" for the benefit of the Chicago fire sufferers in 1871, in which Lucille Western played Nancy Sykes. The revival of "The Octoroon" at Barnum's Museum in 1867, with Milnes Levick, George Brookes and Mrs. J. J. Prior in the cast; J. W. Wallack in "The Bells," at Booth's Theater, in 1872, and the benefit for the family of the late Dan Bryant at the Academy of Music in 1875. At the last named entertainment a chorus of minstrel

singers sang "Massa's in the Cold, Cold Ground" in a manner never to be forgotten.

P. T. Barnum lost three of his museums by fire—the one on the corner of Broadway and Ann street on July 13, 1865; at Broadway near Spring street, in March, 1868, and on Fourteenth street, opposite Tammany Hall, on Christmas eve, 1872. In 1866 three theaters burned in New York. The American Theater, better known as "444" on February 15; the Academy of Music on May 22, and the New Bowery Theater on December 15. Niblo's Garden was destroyed by fire May 7, 1872; the Fifth Avenue Theater on January 1, 1873, and Winter Garden on March 23, 1867. An attempt was made to burn this theater on November 25, 1864. The confederate plot to set fire to the hotels and theaters of New York was to be carried out that night, and the Lafarge House, which adjoined the theater, was set on fire by the conspirators. The house was crowded, the three brothers Booth—Junius Brutus, John Wilkes and Edwin—appearing in "Julius Caesar," for the benefit of a fund to erect a statue of Shakespeare in Central Park. The firmness and presence of mind of the police alone prevented a terrible

loss of life. A confederate officer named Kennedy was arrested for being implicated in the plot, convicted, and hanged at Fort Lafayette three months later.

It was on December 5, 1876, that the Brooklyn Theater was burned. The number of killed and missing at this fire was never known. Those identified numbered 284, among whom were the well-known actors, Claude Burroughs and H. S. Murdoch. The play of "The Two Orphans" was being performed, with Kate Claxton and Maude Harrison as Louise and Henriette. During the last act flames were discovered issuing from the flies. When the blazing fragments began falling thick and fast the audience made a rush for the doors, and the struggle for life commenced. The ushers tried to enforce order in the maddened crowd, without avail. Those who were not trampled to death were suffocated by smoke. About 100 of the victims were given a public burial at Greenwood cemetery on one of the stormiest days ever known. The grave was a circular trench fourteen feet wide and eight feet deep. When all were placed in the trench the Rev. Dr. Parker read the burial service and Mayor Schroeder scat-

tered earth on the coffins. After the benediction a chorus of sixty singers from the German societies of Brooklyn sang Kullak's "Abendlied," beginning:

"Under the greenwood there is peace."

BARRY SULLIVAN.

It seems rather strange, that in all the biographies and reminiscences that have recently been written by well known players, not one of them mentions the name of the late Barry Sullivan, one of the best Shakespearian readers and scholars of his day. Even in Joseph Jefferson's delightful autobiography, no mention is made of Mr. Sullivan, although Mr. Jefferson played Graves to the Evelyn of Sullivan, in the comedy of "Money," at the Princess Theater in Melbourne, Australia, in 1862. A supper was tendered these gentlemen and the two captains commanding the ships that took them out to Australia.

As a man Mr. Sullivan was not very well liked. To some he appeared cold and distant, and his jealousy of other actors was almost childish. Yet, with these failings, he was one of the most versatile actors the stage ever knew—equally good in tragedy, comedy, Irish drama and farce. He was also an admirable manager. He was master of all the duties and details connected with a theater, from those of call boy up.

Barry Sullivan's first appearance in America was made at the Broadway Theater in New York, on November 22, 1858, in the character of Hamlet. Personations of Claude Melnotte, Macbeth, Shylock and Richard III. followed. A month later he opened at Burton's Theater, in the same city, at which house he was principally supported by Wm. Davidge, J. H. Allen, Fanny Morant and Ada Clifton.

In some of the cities afterward visited he encountered a spirit of malignant persecution. It has been said that during his engagement in Philadelphia, Edwin Forrest went to see him play Hamlet, and was so disgusted with Sullivan's resemblance to Macready that he annoyed both players and audience by frequent interruptions and other evidences of disapprobation. It may be of interest to this generation to know that Forrest's hatred of Macready developed into an international question, and culminated in the Astor Place Opera House riot in May, 1849, when it was necessary to call out the military to quell the mob. In the fighting that ensued thirty persons were killed and Macready himself narrowly escaped with his life.

Returning from his American trip, which

extended as far as California, Mr. Sullivan made his reappearance in London at the St. James' Theater on August 20, 1860, as Hamlet. His second and last engagement in this country was under the management of Jarrett and Palmer, and began at Booth's Theater, in New York, on August 30, 1875. On the opening night he was escorted to the theater by the famous Sixty-ninth Regiment, the city's representative Irish organization. The regiment, more than 1,000 strong, in full uniform, helped to pack the house. The Irish colors were much in evidence, the exterior as well as the interior being handsomely draped, and the orchestra gave a programme of Irish selections. The play was "Hamlet," with James F. Cathcart as the Ghost, Fred. B. Warde as Laertes, and Louise Hibbert as Ophelia. On the same night E. L. Davenport, a formidable rival, played the Dane at the Grand Opera House, two blocks away. This theater was profusely decorated inside and out with American flags, and the orchestra played national airs, in which the audience joined in singing. After the performance the supporters of the American Hamlet marched through the streets, singing patriotic songs,



MARGARET DALY VOKES

to the Fifth Avenue hotel, where Mr. Sullivan was being serenaded by the band of the Sixty-ninth. The police were prepared for any clash that might happen between the rival factions, but none occurred.

In July, 1886, Henry E. Abbey made overtures to Mr. Sullivan for a tour of this country to continue forty weeks, and to include the larger cities of the United States and Canada, but the offer was declined on account of ill-health. In the following year he bade farewell to the stage when he brought his engagement at the Royal Alexandra Theater, in Liverpool, to a close on June 4, 1887, with an impersonation of Richard III. Not long after this, while he was telling friends who were visiting him some reminiscences of his early days, he fell back in his chair stricken with paralysis. He wasted away under the devastations of this terrible disease, and on May 3, 1891, in the presence of his entire family, he quietly passed from earth. Five days later all that was mortal of poor Barry Sullivan was laid in its last resting place in the beautiful Glasnevin cemetery at Dublin, Ireland.

THEATERS AT SOLDIERS' HOMES.

IN different parts of the country are to be found a chain of theaters that do not depend on the general public for patronage. These theaters are maintained at the different branches of the National Home for Disabled Volunteer Soldiers, and are governed with military discipline. The branches at Dayton, O., Hampton, Va., Leavenworth, Kas. and Togus, Me., have fine opera houses and present nothing but the best class of attractions.

It is a pleasure to the actor to play in these houses, with their cleanly surroundings and courteous treatment. The dressing rooms are nicely carpeted and provided with hot and cold water, and nothing is lacking for the comfort of the player. The stage is handled by inmates of the home, all in military uniform, and everything runs like clockwork. Those in charge take no chances with unknown entertainments, and only those with the best of reputations are selected. One or two shows a week embrace nearly every style of performance during the season.

The old soldiers have their own ideas as to dramatic art, and will be out in force when a minstrel company comes along, as they like singing and dancing. Farce-comedy and burlesque companies have good houses, but these audiences seem to have but little use for the serious drama. Spectacular productions and comic opera, with marches and choruses of pretty girls are especially liked by them. Companies playing these houses receive a guarantee for their services, and their coming is made known by a couple of three-sheet posters on the bill boards in front of the opera house. The price of admission ranges from five to twenty cents, the best seats in the house being held at the latter figure, and such a thing as a dead-head is unknown.

It is, indeed, a treat to see the audience at one of these entertainments. The officers of the home have a certain section of the theater reserved for them, and with their ladies, appear in full dress. The veterans in their neatly kept uniforms of blue form in line, and when the doors are opened, take their seats without confusion. When all are seated, the military band connected with the home generally plays for them until it is time to

raise the curtain. They are what may be called a good audience, as they readily recognize the merits of the players and are generous with their applause. There is no restraint placed upon them in the theater. The entertainment is provided for their pleasure, and a return engagement of the company depends entirely on how the veterans receive them. On "show nights" the regular hour for retiring is extended, giving the old fellows plenty of time to return to their quarters after the performance.

The officers at these homes deserve credit for the interest they take in providing amusement of this kind, and doing all in their power to make pleasant the short time their charges will be with us. After the performance is over and the audience is leaving the theater, the band plays national airs until the house is emptied. As the old boys in blue go slowly to their quarters one cannot help thinking of the privations and hardships they endured to make possible the strains that sound so sweet :

"The Star Spangled Banner in triumph shall wave,
O'er the land of the free and the home of the brave."

ACTORS WITH WHISKERS.

THE actor of to-day is generally clean-shaven. This was not the rule a few years ago, and some of our best actors have portrayed characters with whiskers that would seem ridiculous at the present time. Edwin Forrest, once known as America's greatest tragedian, used to play Virginius, Metamora, Hamlet and like characters, with side whiskers, moustache and goatee. George Vandenhoff, noted as a Shakespearian scholar and actor, wore long side whiskers in the role of Cardinal Wolsey.

Thirty-five years ago the faces of Lester Wallack and James W. Wallack, Jr., were adorned with moustache and long side whiskers. Gustavus V. Brooke, a famous tragedian, wore side whiskers. Mark Smith, John W. Albaugh, and Henry Haigh, the actor-singer, wore a moustache and goatee. John E. Owens wore a small goatee. James W. Lingard, a favorite comedian, wore long chin whiskers. While low comedian at the Fifth Avenue Theater in New York, James Lewis wore a moustache, and parted with it under

protest, when cast for the Artful Dodger in Mr. Daly's production of "Oliver Twist." Many other instances could be shown in the legitimate drama.

But the minstrels were the chief offenders. Dave Wambold, the tenor singer, wore long chin whiskers, and so did George H. Coes, the banjoist. Charley Cogill did a song and dance with long Dundreary side whiskers. Sam Sanford, Frank Brower, Billy Birch, Ben Cotton and W. S. Bernard, well known minstrels, wore chin whiskers, and Archie Hughes, Sam Sharpley and Charley Reynolds wore plain goatees. Charley White used to play old darkey women in afterpieces with a short beard, and Sam Price wore a big moustache, playing the same kind of parts. Cool Burgess wore a fierce military moustache, no matter what part he played.

Hank White wore a little bunch of chin whiskers that cannot be described. Hank was a noted negro comedian in his day, and a favorite in the small towns in New York and Pennsylvania, through which he traveled for years with the old Whittemore and Clark Minstrels. Jack Haverly was booked over this circuit with his Mastodons one season, and was

advised to secure Hank for his company. Haverly offered him an engagement at \$40 a week, which was about twice the salary he usually received. This was Hank's reply:

"I don't think I want to go with your troupe. No show can live and pay such money."

ACTORS' SUMMER HOMES.

MANY professionals are the owners of handsome summer homes, where they can spend their vacation in rest and enjoyment, trying for a time to forget that they are in theatrical life, and later prepare for the next season's work.

James K. Hackett and Mary Mannering have a beautiful home at Greenwich, Ct. Edward Hanlon, makes his home at a picturesque little place called Cos Cob, a couple of miles distant. William Hanlon has a fine residence at Cohasset, Mass. At this place are the workshops of the Hanlons, where the scenery and accessories are prepared for all of their productions. Julia Marlowe has a comfortable home at Highmount, Ulster Co., N. Y.

Joseph Jefferson occupies a magnificent place at Buzzard's Bay, Mass., where he has Andrew Mack for a neighbor. Here they can fish and roam about to their hearts' content. Annie Russell spends all of her leisure time at Great Neck, L. I. Maude Adams passes her



J. BERNARD DYLLIN

idle summer hours in an old farm house at Lake Ronkonkoma, L. I. Richard Mansfield's summer vacation is divided between his yacht and his cottage at New London, Ct. Marie Dressler passes the summer months with her chickens and cows at her farm at Bayside, L. I. Jeff. D'Angelis and Kellar, the magician, have their homes at Ludlow, N. Y., on a bluff overlooking the Hudson River.

May Irwin has an island in the St. Lawrence river to herself, where all is peace and joy. She is a fine entertainer and finds great pleasure in having a few congenial friends as guests at her cottage. Should she feel like rehearsing a new coon song there are no neighbors to disturb. F. F. Proctor has a home among the millionaires at Larchmont, N. Y. Happy Ward, Harry Vokes and Dan Daly have their summer homes at Crescent Beach, Mass.

The handsome residences of Charles Dickson and Johnnie Ray are not far apart at Bensonhurst, L. I. George H. Primrose and Ezra Kendall are neighbors in the pretty little town of Mt. Vernon, N. Y. At Elmhurst, L. I., are the cottages of Tony Pastor, Fred. Hallen, Catherine Linyard and Harry Kelly

A number of stage folks have their homes at St. James, L. I., among whom will be found Willie Collier, Chas. A. Bigelow, Tony Farrell and Frank McNish. A jolly party of vaudeville people, consisting of Harry Blocksom, Annie Hart, Charles Grapewin and Anna Chance, spend their vacations boating and fishing at a quiet little resort called Fairhaven, on the New Jersey coast. E. D. Stair prefers to remain near Detroit during the summer months, and has an elegant home at Grosse Ile.

A number of minstrel people and musicians have their homes at Friendship, N. Y. Several companies rehearse and start out from there each season.

At Asbury Park, N. J., Sayville, L. I., and Atlantic City, N. J., are the cottages of some well known professionals, but the best known summer resort for stage folks, as well as some of the finest residences owned by those in theatrical life, will be found in that beautiful town of Mt. Clemens, Mich.

THEATER AND CHURCH.

THOSE in theatrical life at times receive more than their share of abuse. Their failings and misfortunes are paraded before the public, but their charities and good deeds are seldom thought worthy of mention. In time of fire, flood or other devastation, they are among the first to render aid, and their services are continually sought for benefits to asylums, hospitals and like charities. Their work on the stage is always open to just criticism, but the faults of a few should not condemn the entire profession. Clergymen of certain denominations are the chief offenders, and they never let an opportunity pass to say something unkind of the actor. But who ever heard an actor speak ill of a clergyman? These good men do not seem to know that there is an Actors' Church Alliance, with chapters in nearly all of the large cities, nor that many professionals are regular church attendants and take an active part in church work and charities.

It is to the church choir that the stage is

indebted for Alice Nielson, Grace Van Studdiford, Fanchon Thompson, Jessie Bartlett Davis, Adele Rafter and Grace Golden. ' It would be hard indeed to estimate how many times these ladies have sung for church charities during their stage career. Viola Allen is an Episcopalian, and an unusually liberal dispenser of charity. Edna Wallace Hopper also belongs to that communion and is active in the work of her church.

Mrs. Leslie Carter is a member of the Methodist church. Her charities are many and generous, and she contributes regularly to the support of several orphan asylums and homes for friendless children. Amelia Bingham is also a Methodist. Julia Marlowe was born a Lutheran, and although she is not a member of any church her name is often found on subscription lists for church charities. Johnstone Bennett is an advanced Theosophist. Annie Russell was born and trained in the Episcopal faith, but is an attendant at Dr. Felix Adler's Society for Ethical Culture when in New York. Ada Rehan is a devout Catholic and is noted for her charities. Edna May attended Sunday school at the First Methodist church of Syracuse, N. Y., and is still a mem-

ber of that church. Blanche Bates is a member of the Scotch Presbyterian church. Elsie De Wolfe is also a liberal giver to church charities.

Maxine Elliott Goodwin began her public career by singing in the choir of a Baptist church in a small village in Maine, and is still a member of that faith. Lillian Russell is an apostle of Christian Science, and much comment was occasioned when that lady expressed a willingness to throw open the gymnasium at her home, for the holding of Scientist readings for the benefit of actresses. Miss Russell's most brilliant convert to that cult is Mme. Sarah Bernhardt.

Many well known professionals will not play on Good Friday, and some have religious scruples against playing at all during Holy Week. For many years it was the rule that no performance be given at Daly's Theater, in New York, on Good Friday, the late Augustin Daly being a Catholic. After Mr. Daly's death, the custom was kept up, and is still in vogue. This mark of respect is worthy of more than passing notice, as the present manager of the house is Daniel Frohman, a Hebrew.

AT REST.

A THEATRICAL friend enclosed in a recent letter a couple of faded flowers from the grave of Adelaide Neilson, a remarkably beautiful and accomplished actress, whose farewell performance in this country took place at Booth's Theater in New York, May 24, 1880, and who died in Paris, on August 15 of the same year, when but 30 years of age. The receipt of them brought to mind many ladies of the stage who were cut down not only in the prime of life, but also at the height of their professional careers.

Mary Devlin, the first wife of Edwin Booth, passed away at Dorchester, Mass., February 21, 1863, at 23 years of age. She rests beside her husband in Boston's Mt. Auburn cemetery. Mary F. McVicker, the second Mrs. Booth, died in New York, November 13, 1881, at the age of 32, and is buried at Chicago.

Annie Pixley was cremated, and so was Emma Abbott. The ashes of the latter are buried beneath a handsome monument at Gloucester, Mass. Bernice Wheeler, another

favorite, found a watery grave in the wreck of the steamer *La Bourgogne*, on July 4, 1898. Nina Varian died and was buried at sea in 1880.

In a well kept grave in Greenwood cemetery, Brooklyn, peacefully rests a once sweet singer and stage favorite. On her tombstone, together with her age and the date of her death, is inscribed. "Ella Mayo, affianced wife of Tony Hart."

Belle Archer is buried at Easton, Pa.; Kate Castleton at Oakland, Cal.; Mollie Wilson at Philadelphia, Pa.; Polly McDonald at Providence, R. I.; Annie Lewis at Washington, D. C.; Kittie O'Neill at Buffalo, N. Y.; Annie Fox at Indianapolis, Ind., and Sadie McDonald at Melbourne, Australia.

Patti Rosa, a clever performer, died August 5, 1894, and is at rest in Chicago, Ill.; Minnie and Helena French, so long with "A Parlor Match," lie in Woodlawn cemetery, New York; Flora Walsh-Hoyt and Caroline Miskell-Hoyt at Charlestown, N. H.; Leonora St. Felix and Katie Hart at Brooklyn, N. Y.

In the cemetery of the Evergreens, at Brooklyn, is the burial plat of the Actors' Fund of America, and about the handsome monument are the well-kept graves of many

stage favorites of by-gone days. Here lies May Brooklyn, whose sad death in California is well remembered and whose remains were brought to the city of her birth for interment. Near by, in the same plat, are buried many once well-known professional ladies, among whom may be mentioned the names of Daisy Murdoch, Lucille Adams, Maud Haslam, Phyllis Morris and Carrie Howard.

To the good people of Detroit is entrusted the care of all that was mortal of Margaret Mather, who died at Charleston, W. Va., April 7, 1898, and now peacefully sleeps in Elmwood.

Peace be with them all !



MAURICE LEVI

VERSATILITY.

It is the desire to be thought versatile, that makes the comedian long to play Othello and the tragedian think he can act comedy. Or it may be a wish to emulate the great actors of by-gone days, who were often called upon to play an entire range of characters from a low comedy part to the Melancholy Dane.

The most versatile person the stage ever knew, entered the profession as a super at the old Metropolitan Theater in Detroit, where he soon discovered that a theatrical life was easier than working, and started in at the bottom of the ladder. He learned to play the banjo, and when he became proficient he found out that he could not sing, in those days an accomplishment necessary for a banjo player to possess. Dropping this instrument, he became a juggler and in time one of the best known in the variety halls and circuses. He also achieved distinction as a stage manager and straight man. He was very valuable in this capacity, for in case of sickness or disappointment among the actors he could come to the rescue and play a part or

do a specialty at a moment's notice. He had any number of sketches, pantomimes, and afterpieces, and could play any part that was called for in them. He could fill any position in a theater from call boy up, and there was nothing required on a stage that he could not make.

Being engaged as manager for a Brooklyn theater some years ago, he reported for duty. After receiving instructions as to the policy of the house, he was informed that each summer, while the theater was closed, it would become infested with fleas, and that he had better start in before the house opened and exterminate them. The proprietor mentioned several remedies, but our friend said nothing. He had not traveled with circuses year after year without gaining some experience, and, besides, one of his best friends had trained for exhibition purposes a whole troupe of them.

The day before the opening, while getting things in shape, he was reminded not to overlook the terrible pests. He had not forgotten it, for the following morning there appeared in the papers an advertisement calling for fifty shaggy dogs to be used in the coming production. The dogs were to be brought to the

theater at 10 o'clock in the morning, and at that time they began to arrive. Their owners were given seats in different parts of the house until the manager arrived. Rehearsal was going on and time passed all right for those in waiting. In time the manager came and, on looking the dogs over, found that not one of them was quite shaggy enough. With profuse apologies for keeping them waiting, he gave to each possessor of a dog a seat for the evening's performance, and that night when the curtain rose there were about seventy deadheads in the house, but not one flea.

TONY PASTOR AS HAMLET.

THIS may sound strange to the present generation, as it is now thirty-two years ago that the newspapers and bill-boards of New York announced the appearance of the genial Tony Pastor as the Melancholy Dane, each evening with the customary matinees, at his theater, then situated at 201 Bowery. Tony was not alone in the production of "Hamlet" that season, as it was being played at several theaters in the city at the same time. He is the sole survivor of those who assumed the title-role that season, and the house where he appeared is the only one now used as a theater site.

It was on January 10, 1870, that Charles Fechter, the great French tragedian, made his first appearance in America, acting in "Ruy Blas" at Niblo's Garden, in New York. Edwin Booth was at the time acting Hamlet at his own theater, then situated on the south-east corner of Sixth avenue and Twenty-third street. The press of the city criticized Mr. Fechter's acting quite freely, and the French-

man foolishly accused Mr. Booth and his friends of being responsible for every adverse criticism. Mr. Booth generously offered to stand aside and allow Mr. Fechter to take his place. The French tragedian declined the offer, himself later appearing as Hamlet.

George L. Fox, who made clowning a fine art and was then in the height of his career, shortly afterward produced a burlesque of this play at the Olympic Theater, then on Broadway, near Bleecker street, which had a long and prosperous run. Mr. Booth saw this caricature of his Hamlet, and is said to have enjoyed it immensely.

Then the vaudeville folks took it up, and Add Ryman gave an abbreviated version of it at the Theater Comique, then at 514 Broadway. The minstrel halls also presented negro acts with such titles as "The Black Hamlet," "Hamlet, the Dainty," and "The One Hundredth Night of Hamlet."

Mr. Pastor at that time was surrounded by a fine company who rendered valuable aid in making the production at his house a success. The lines that were given him were well spoken, and his chubby form was correctly draped in black silk and velvet. Others in

the cast, however, seemed to have ideas of their own as to dress, and Nelse Seymour, who played the Ghost, supplemented his already tall figure by wearing a high silk hat. The gravedigger in this production seemed to work *ad lib.* and with his spade would throw on the stage an assortment of bric-a-brac, such as stove-pipes, hoop skirts, tin cans, etc., while he sang the song, "Any Ornaments for Your Mantelpiece." The other parts were well distributed, the important role of the First Actor being intrusted to Jimmy Bradley, a song and dance man. Joe Braham furnished incidental music to suit the occasion and which always brought on the fair Ophelia to the then popular air of "Walking Down Broadway."

The soliloquy of these burlesquers was made up largely of local topics. Mr. Ryman, gazing intently on the skull in his hands, would begin his version of it as follows :

"Another Hamlet !
Who can it be ?
Is it Booth, Fechter, or Fox, the sly one,
Tony Pastor, or Addison Ryman ?"



NAT M. WILLS

SOMETHING DOING AT MT. CLEMENS.

AT Mt. Clemens one evening a party of well-known actors who make that city their summer home, were assembled on one of the streets murmuring some sweet melodies, and telling of their hits of the past season, and of their engagements for the next. A long, lanky person, who had just been elected a constable and who was bent on making a hit by asserting his authority on the most innocent provocation, happened along about that time and ordered them to disperse. They not only paid no attention to his orders, but started in to guy him, when he took out his book and demanded their names. The actors protested at first, but finally concluded to give them. W. C. Cameron said his name was Edwin Booth, Happy Ward gave the name of Corse Payton, Harry Harris that of Harry Miner, Charley Ross that of Joe Jefferson, Johnny Page was Nat Goodwin. Pete Randall, Fred Hallen, Harry Kelly, Bobby Gaylor, Charley Young and the others handed in the names of well-known actors and managers. The officer was not on to the

deception, but looked rather suspicious at Maurice Levi, who said his name was Pat Rooney. The actors were notified to appear at the police court on the following morning and the majesty of the law moved on.

In the morning the constable was on hand, and when the actors had foregathered on the opposite corner they were told it was time to go to court.

"We can't go now, for we have to go to the postoffice," said Harry Harris.

"Well, come after you get your mail," replied the officer.

"Can't come then," spoke up Fred Hallen, "we must not miss our bath."

"When can you come?" queried the officer.

A conference was held and it was agreed to be on hand at two o'clock that afternoon. At that time the officer was at his post waiting for the thespians. Shortly afterward along they came arrayed in baseball suits, and carrying bats, masks, etc.

"Say, inspector, tell the judge we can't come over till evening: we've got to play the firemen a game of ball," said Happy Ward, as the actors went by without even stopping.

The officer was beginning to get mad, and

informed the judge that "them show actors" would not come over till evening as they were going to play ball.

"That's so," the judge replied, "I came very near forgetting that, I want to see that game myself." With that he grabbed his hat and started for the ball ground.

That evening the actors appeared in court, and the judge, after hearing both sides of the case, thought the officer a little hasty, and advised him to withdraw his complaint, at the same time telling the actors that they owed the constable an apology for guying him. The culprits acquiesced in the judicial view of the case, and when they told the complainant so, he seemed perfectly satisfied and withdrew his complaint. They still owe him the apology.

* * * * *

Frederic Mosely was the first legitimate actor to venture into the theatrical colony at Mt. Clemens. Mr. Mosely, at the close of his season, sought the springs for his summer vacation, and when the crowd of jolly fellows whose lives are spent in melodrama, farce comedy and the vaudevilles heard that there was a tragedian among them, they started in

to make themselves agreeable, and did it so well that before he had been in the town two days he was familiarly referred to by the entire colony as "The Legit," and word was passed around to make things pleasant for him. That quaint little Irishman, Bobby Gaylor, happened to be a guest at the same hotel with Mosely, and sought to do his share in being sociable. One day at dinner he addressed Mosely as follows :

"Say, the fellows was tellin' me you was a showman."

"Well, yes," replied Mosely.

"What troupe are you with?" queried Gaylor.

Mosely informed him that he had been with Otis Skinner the past season, when Bobby observed :

"I guess them fellows was stringin' me ; they said you was with Booth."

Mr. Mosely told the little Irishman that he had been a member of Mr. Booth's company at one time, and became somewhat amused at his entertainer when Gaylor said :

"He was a great actor, that Booth. But, like all of us, he had to work his way up. They was a tellin' me he used to sing and

dance between the acts at one time. How is that, anyhow?"

"No," answered Mosely, good naturedly, "you are mistaken in the man. It was not Mr. Booth you have reference to; that was Edmund Kean."

"Yes, yes, Kean; that's the fellow, that's the fellow I meant," said Gaylor, in his peculiar voice. "And me thinkin' it was Booth. What an awful Rube I'm gettin' to be."

* * * * *

Very few people who have noticed the snow-white hair in conjunction with the youthful face of Mark Murphy, have any idea what caused it.

About fifteen years ago a jolly crowd of actors were stopping at a well-known theatrical resort in Mt. Clemens, enjoying a vacation. In the party were Joe Dowling, Bill Cameron, "Old Hoss" Hoey, Max Arnold, Charley Young and Sid France. When Mark arrived he took up his abode at this resort, and always had a hand in the practical jokes that the crowd were constantly playing on one another.

One evening the boys were all at home,

except Mark, and as he had to cross a bridge and walk along a dark road lined with stave piles, they concluded to "make up" so as to conceal their identity and have some fun with the little comedian. A wire was stretched across the bridge, and the crowd, in various disguises, awaited their victim. Max Arnold was stationed at the end of the bridge, and as Mark came along he gave a low whistle as the signal of his approach. When Mark reached the center of the bridge, Charley Young, who was perched on the railing, gave the same signal. Thoroughly scared, Mark quickened his pace and soon struck the wire, which sent him headlong. At this juncture Joe Dowling, Sid France and the others began shooting. Mark regained his feet and sprinted for home, followed by the gang yelling and shooting. He went at once to his room. The boys sauntered in as if nothing had happened, and in the morning all hands were at the breakfast table ready to give him the laugh. He came down in due time, and as he took his seat at the table the boys looked at one another in amazement, but not a word was spoken. They realized that they had gone too far the previous evening, as the usually smiling face

of the comedian was pale and his hair was perfectly white.

* * * * *

Happy Ward was standing in front of one of the big hotels at Mt. Clemens one fine summer morning a couple of years ago with a group of professional friends, who were taking their vacations in the Bath City, when the conversation was interrupted by a constable, who asked for Mr. Ward.

It was thought to be case of arrest, and Ward went along without any audible protest. The crowd followed, and such expressions as "At last!" "You'll get all that's coming to you," etc., were hurled at the unhappy Percy. It turned out, however, that he was wanted merely as a juror.

All hands took seats in the court room to study the comedian in a new role. He begged to be excused from serving, but was told that unless he could plead guilty to being more than sixty years old, or could show that he had been a volunteer fireman, he would have to do his full duty by the public. That ultimatum settled the matter and he stayed in the jury box. The culprit was a vicious-looking colored man who was charged with merely a

misdeemeanor. The people proved his guilt beyond a reasonable doubt and the formal pronouncement was left to the jurors. They filed out, with Ward in the rear. Presently they returned, but this time the comedian, like Abou Ben Adhem's name on the Angel's list, led all the rest. He had been made foreman of the jury, and when the verdict was demanded Ward arose. The stillness was absolute, but when that foreman delivered a finding of not guilty, there came a low, deep groan of disgust, followed by a smothered roar of amazement. Nobody was more surprised than the prisoner, who assumed that Ward was the person to whom he was indebted for his unexpected freedom. He thanked him with much show of emotion and expressed the hope that he might meet him again.

Ward looked at him quizzingly and responded: "Well if you do, I trust it will be in the day time."

* * * * *

Charley Mason makes his home in Mt. Clemens, and thinks it the greatest town on earth. The agent of the "Eight Bells" company meeting him in Detroit one day asked what kind of a show town it was, and how

much he thought they could play to. Mason assured him the town was all right, and volunteered to see the manager that night and let him know. When Mason arrived home he sought the manager of the opera house, who by the way is always referred to as "Frohman" by theatrical visitors, and inquired: "Say, Frohman, what kind of a house do you think you could get with 'Eight Bells?'"

"I don't think they would have any house at all, Charley," replied the manager. "Why, we had a troupe here last month with over a hundred bells, and they only played to nine dollars."

* * * * *

When Henry V. Donnelly, of the Murray Hill Theatre, in New York, arrived at Mt. Clemens for his vacation, a few years ago, he mentioned the fact that he weighed altogether too much, and was going to make an effort to get rid of twenty or thirty pounds of surplus flesh, so as to better look the parts he was to play the next season. Mark Sullivan was of the party, and informed Donnelly that he had reduced his own weight ten pounds in one week, and offered his services as a trainer, Charley Mason volunteering to help Sullivan

in his work. Donnelly agreed to do as they told him, and to commence on the following day.

At 6 o'clock the next morning the fat comedian was dragged out of bed by his trainers, and the day's work commenced. He was weighed in as a starter, and tipped the scales at 250 pounds. The morning was spent with dumbbells, pulleys, punching bag, etc., and in the afternoon he was taken to the ball-ground, where two nines of actors were playing ball, and not suspecting that the game was gotten up for his especial benefit, he was jollied into the game and sent at once to the bat. An easy ball was pitched and was sent far out to left-field by Donnelly, and he was coached into making a home-run. When he reached the home-plate, Bill Cameron, who was the umpire, informed him that it was a foul ball, and he went again to bat and he made another home-run. He made six more home-runs in as many minutes, when he declared he was being jobbed, and quit the game.

After a walk of four or five miles Donnelly was taken home, wringing wet and thoroughly exhausted; and the day's work being done, his trainers, after a good rubbing down, led



CLARICE VANCE

him to the scales, which had been fixed for the occasion. When Donnelly saw that the scales registered his weight at 290 pounds he gave Sullivan and Mason a look of disgust, and said: "You are a couple of good things, you are. Well, you fellows close right here!"

He had gained forty pounds.

THE "SHAKEDOWN."

ON the ledgers of most of the traveling companies, will be found a curious item of expense, which to the profession, is known as a "shakedown." It is the result of an adage that it is perfectly legitimate to beat the showman.

Why is it that lawyers, business men and town officials who are irreproachable in their conduct towards their fellow men during the remainder of the year, set their wits to work the minute a stand of circus bills goes up? If the good deacon has a lead half dollar he saves it for the showman, and if the tradesman has an unsaleable commodity, from baled hay to rancid butter, he lumps it on the showman. When the village lazybones wants some money to carry him along for the rest of the year without the trouble of working for it, he proceeds to fall through the seats, and a lawyer will soon show up with an attachment for the manager to stay right where he is until his client has received a few hundred dollars for fancied injuries. As the showman

cannot stop for a single day without damaging his prestige and canceling valuable dates, he pays up, and calls it a "shakedown" on his ledger.

A western town became notorious for the frequency of its "shakedowns" of traveling organizations. A company of circus performers visiting this place were called together by the manager before the morning parade and instructed to do all in their power to prevent anything that would cause the least trouble. Extra men were sent along the route to care for all unattended horses when the elephants passed by—lookouts were placed on the band wagons to stop the music, if necessary. The parade passed off with but one accident. A farmer's horse jerked its head back and slight damage to the harness resulted. The owner raved and threatened a lawsuit.

An employe of the company known as a "squarer" was sent to look after the matter and was told that a settlement would cost just \$200. The "squarer" suggested that they have the harness fixed and then see the manager and arrange the settlement. The search for the manager began and was continued all over the circus lot. In the horse

tent the farmer was shown the choicest stock, and in the menagerie he was told all about the animals. In the side show a trained pig told his age and he had dinner in the dining tent. With the "squarer" he occupied a reserved seat at the matinee where he munched peanuts and drank red lemonade to his heart's content. As the manager had not yet been found, he concluded they were such nice folks he would not bother them and signed a receipt for all damages. That night the "squarer's" report was turned in and entered in the "shake-down" column as follows: "Mending bridle, fifteen cents."

LEST WE FORGET.

ACTORS very often disappear from the public view, and it is wondered what becomes of them. Were they dead, it would be given to the world by the newspapers. But where are they? In some cases the favorites of by-gone days are pushed aside and younger men have taken their places. What pleased in their day is not wanted now. Some tire of theatrical life and seek other occupations. Not many leave it with a competency. Taking a few names of those who were at the head of the list in their respective lines, a few years ago, we find them in all kinds of business and in different localities.

How many remember old Ben Cotton, one of the pioneers of minstrelsy, the first to represent the aged darkey on the stage and one of the best end men of his day? As a member of Arlington, Cotton and Kemble's Minstrels he was known from the Atlantic to the Pacific. Now, over 70 years of age, he is the proprietor of a laundry in New York.

Dan Emmett, a once famous minstrel, who wrote the popular negro melody, "Dixie,"

which served frequently as a rallying song in the civil war, is living, at the age of 87, in a little cottage near Mt. Vernon, O.

John A. Lane, an actor who was long in the support of Booth, Barrett, and Modjeska, retired from the stage and now holds a position of responsibility and trust in the Philadelphia post office. Bingley Fales, who was an actor of great promise, is now a prominent lawyer at Detroit, Mich. Geo. W. June, formerly a well known manager, is the proprietor of an oyster house at Indianapolis, Ind.

Happy Cal Wagner, the minstrel, whose name was a household word thirty years ago, is now a bill collector in Chicago. Max Arnold, well known as a Dutch comedian ten years ago, is now totally blind and resides in Philadelphia; Add Weaver, in his day one of our best jig dancers, is in the Old Man's Home, at St. Johnsland, Long Island; Tony Denier, the clown, who has made millions laugh at his Humpty Dumpty, is now a Chicago millionaire, and has nothing to do but stand around and look pleasant. Jeppe Delano, and his wife, who were known as "The Delanos, society sketch artists," in the vaudevilles for many years, is now a jeweler at Niles, Mich.

Fränk Hanson, musical moke, who was the original Hanson, of Fields and Hanson, is a prosperous liquor dealer in Boston. Charley Glidden, the once famous banjo player, keeps a barber shop at Spokane Falls, Wash. John Denier, once a renowned tight rope walker, is an athletic instructor at New Orleans. DeWitt Cooke, who for nearly thirty years pleased with his juggling of Indian clubs, is living in retirement at Mt. Clemens, Mich. Arthur C. Moreland, who was considered the best interlocutor and straight man in his time, lost his sight a few years ago, and at present is editor of *The Antler*, the Elks' official paper, in New York. Andy McKee, who in partnership first with Stevie Rogers, and then Alf. Barker, was one of the leading song and dance men years ago, is in the express business at Seattle, Wash.

THE MOTHER OF THE DALYS.

THERE resides in Boston a sweet-faced old lady with hair as white as snow, to whom the stage owes much, but it is doubtful if her name has ever appeared in the dramatic column of any newspaper. She is Elizabeth, the widow of William Daly, long a well-known resident of that city, and is proud to be known as the mother and grandmother of the numerous house of theatrical Dalys, whose names and reputations are as well known across the Atlantic as in this country.

The first of this family to enter the theatrical profession were William and Thomas, who became well known as song and dance artists. These two started in the business about thirty years ago, and later with Mort Emerson and Willis Clark formed the Four King High Kickers, at one time considered the strongest act of its kind in the vaudeilles. Bill has retired from the stage and is now in mercantile life, and Tom died a few years ago from the effects of a severe beating given him by a cowardly set of ruffians armed with stage bra-



A. R. WARNER

ces and clubs, and employed as stage hands at the Academy of Music in Chicago, then under the management of Dan Shelby.

Lizzie, the eldest daughter, and always a stage favorite, became the wife of the late Billy Buckley, a noted minstrel, and now, in conjunction with her daughter Vinie, is doing one of the best dancing acts ever seen on the stage. Dan and Bobby, the next two, entered the profession when quite young. Dan is one of our best known comedians, but Bobby died some time ago of consumption. By his death the stage lost one of its brightest lights. Margaret and Lucy, the two youngest, were for a time known as the Daly Children, but have grown up to be leaders in their respective lines. Margaret is the wife of Harry Vokes and Lucy the wife of Happy Ward. Lizzie Derious, a clever performer, became the wife of Tom Daly, and a valuable addition to the already large Daly family. At one time nearly all of the family were together in an attraction known as "Vacation," and later in "Upside Down," in which they were all known as the Dalys.

Timothy, the oldest son, never had any taste for theatrical life, preferring a mercantile

career, and is now a prosperous business man in Boston. He, however, has two daughters on the stage. Nellie, the elder, is the wife of Chas. Guyer, a clever acrobat and pantomimist, and Josie is a member of the Ward and Vokes company.

The dear, old mother spends much of her time at Crescent Beach, where her children all have summer homes. On the Fourth of July each year, the family are brought together for a day of jollification at the home of one of the children. Within a block of one another at the Beach live twenty-two of this large family of Dalys—children, grandchildren and great-grandchildren—all vieing with one another to do all in their power to make pleasant the sunset of life of this venerable lady, to whom they not only owe their existence, but whose sound advice and early training had much to do with the family's prosperity.

LONGER SEASONS.

THE length of the dramatic season has changed somewhat in the last few years. There was a time when an actor could depend on forty-five or more weeks as a season's work, but now he considers himself lucky if the season lasts thirty weeks. Even at that, some companies do not play Holy Week, the week before Christmas, and in presidential years, the week before election. If the company plays these weeks its members are generally expected to work for half salary.

Some years ago it was the custom to open the regular season about the middle of August and close some time in July. On the Fourth of July two performances were given, and it was then considered one of the best days of the year. Three or four weeks was deemed long enough to close the minstrel and vaudeville houses for repairs, but the legitimate houses as a rule closed for a longer period, if they closed at all. Theatrical tastes have also changed, and the theatergoer of to-day prefers vaudeville, comic opera and other light enter-

tainment in warm weather, tragedy and legitimate drama not being welcome at that time of the year.

Some of our best known actors then played all the year round. Dan Bryant, a famous minstrel, would play in black-face at his own minstrel hall during the regular season, and in a series of Irish plays at Wallack's Theater during the summer. Geo. L. Fox managed the Old Bowery Theater, at times appearing in three or four plays in one evening. During the summer he would play at Barnum's Museum in "Little Boy Blue," "Jack and Jill" and other pantomimes, giving two performances daily.

Edwin Booth gave his first performance of *Richelieu* at Sacramento, Cal., in July, 1856, and on June 26, 1882, he began a season at the Princess Theater, London, which was devoted to "*Richelieu*" and "*The Fool's Revenge*," and which ended August 5. Mary Devlin (afterward Mrs. Edwin Booth) made her first New York appearance as Juliet to the Romeo of Charlotte Cushman at Niblo's Garden on June 22, 1858. Wm. E. Burton, once recognized as our foremost comedian, selected the same theater and August 15,

1859, as the date to make his last appearance on the stage. He gave an afternoon and evening performance to the capacity of the house, and acted Toodles, Toby Tramp, Ebenezer Sudden and Micawber.

Booth's Theater in New York did not close at all during the first summer of its existence. It was opened February 3, 1869, with "Romeo and Juliet." On April 12, "Othello" was put on and it ran until May 29. Edwin Adams began an engagement May 31, and acted until July 31 in "The Lady of Lyons," "Narcisse," "The Marble Heart," "Wild Oats" and "Enoch Arden." On August 2, Joseph Jefferson appeared in "Rip Van Winkle" and continued until September 18. Kate Bateman followed in "Mary Warner," which was withdrawn about the last of November. Several well known stars followed, and on June 14, 1870, "The Huguenot" was presented and held the stage until July 4, when the house was closed. It reopened August 15, with Joseph Jefferson as Rip Van Winkle, his engagement extending until January 7, 1871. This season closed on July 4, with Lawrence Barrett as Jamie Harebell in the beautiful play "The Man o' Airie."

PROFESSIONALS IN POSITIONS OF HONOR AND TRUST.

MANY actors and musicians sent congratulations to Eugene E. Schmitz, the musical director at the Columbia Theater, San Francisco, who was recently elected mayor of that city. All join in praise of the gentleman for his courteous treatment of the actors that play at the theater with which he is connected. Those that know him intimately are confident that a wise selection has been made, and that the welfare of the city is safe in his hands. Mr. Schmitz is by no means the first to be called from theatrical life to a position of honor and trust by the people.

Maj.-Gen. N. P. Banks, for two terms governor of Massachusetts, and who also served many years in the house of representatives, and as speaker of that body, was an actor, and so was Maj.-Gen. Daniel Macauley, who was mayor of Indianapolis for three or four terms. Charles H. Crisp was an actor before he became successively judge, member of congress and speaker of the house.

Julius Cahn left the stage for a seat in congress from California. Henry C. Miner, the manager of many theaters, was sent to congress from his district in New York, and James J. Butler, manager of the Standard Theater, St. Louis, was elected to congress from that district. Charles Glidden, a once famous banjoist, became mayor of Spokane, Wash.

Thomas M. Patterson, the new senator from Colorado, at one time was a circus manager, being associated with two other young men from his home city, Crawfordsville, Ind. John T. Ford was elected president of the city council of Baltimore, Md., and by force of circumstances was acting mayor of the city for two years, and filled the office with marked ability.

Jeppe Delano was an alderman at Niles, Mich. Pat Conley was manager of the Theater Comique at St. Paul, Minn., and James McColgan, manager of the International Comique at Philadelphia, when elected aldermen in their respective cities. John Whallen, of the Buckingham Theater at Louisville, Ky., was appointed chief of police of that city. John McVicker, a former vaudeville performer, became a justice of the peace at Boston, Mass.,

and "Biff" Hall, a writer on theatricals, is a police magistrate in Chicago. Henry Doehne gave up a position as musical director at McVicker's Theater in Chicago, for a place on the police force of that city, but soon tired of it; and James Carroll, once a popular minstrel, is now a detective sergeant in Brooklyn.

The musical director of a traveling company who was formerly associated with Mr. Schmitz, celebrated his friend's election in fine style. He gave his manager a good laugh with the remark:

"If you fine me for this I will run for mayor of some town, and when you come around with your old show I'll have the whole outfit pinched."

ACTORS IN THE CIVIL WAR.

RECENTLY a party of stage folks gathered to pay their last respects to an actor who had passed away. . A carefully arranged American flag on the casket showed that he had also been a soldier. Flowers were the tributes of friends, the flag the tribute of the entire nation.

There was a time when there were a large number of veterans of the civil war in the profession, and while they are fast thinning out, the few that are left are very much in evidence, as can readily be seen when some of their names are mentioned.

It would take much space to record all their names, and it is the intention to here mention only those who are still prominently before the public, and to endeavor to cover as many branches of the profession as possible. Thousands of professionals who made noble sacrifices to serve their country have passed away, among whom will be found such names as George L. Fox, Lawrence Barrett, Thos. W. Keene, W. E. Sheridan, Henry C. Miner, Harry Kernell and others of equal prominence.

Louis James was a member of the famous Ellsworth Zouaves. A year or two before the war these young fellows drilled until they resembled a machine rather than a body of men, so accurate were their movements. They visited the principal cities of the country giving exhibitions. At the breaking out of the war, Colonel Ellsworth recruited a regiment of 1,200 men from the New York volunteer fire department. This regiment was known as the Eleventh New York Volunteers (First Fire Zouaves), and many of the original members became officers. Mr. James also saw service in the Sixteenth New York Artillery.

In May, 1861, the Eighty-fourth New York Volunteers, better known as the Fourteenth of Brooklyn, a zouave organization, started for the front, and in its ranks marched Sam Devere. In the Twenty-eighth Massachusetts Infantry Joseph P. Keefe carried a musket in the company commanded by the late Lawrence Barrett. When this company went to the front, W. J. LeMoyne was its first lieutenant, and when Mr. Barrett resigned, Mr. LeMoyne was advanced to the vacant position.

Gus Williams enlisted in the Eighty-fourth Indiana Infantry on Aug. 1, 1862, and was

honorably discharged Aug. 1, 1865, at the close of the war. Hi Henry became a soldier in the Sixty-fourth New York Infantry and was later detailed as a mounted bearer of dispatches. The father of Ezra Kendall was an officer in the same regiment, and was killed in action at the battle of Fair Oaks, Va., June 1, 1862.

Buffalo Bill was in the service during the war as a scout. Joseph J. Dowling, at the age of thirteen years, was a drummer in Company I, Twenty-ninth Iowa Infantry, and John P. Hill was a trooper in Company C of the First Michigan Cavalry. Major John E. Burk, who introduced the lightning zouave drill to the stage, served in the Fourth New York Infantry (Scott's Life Guard). Robert J. Cutler was a member of the Ninth New York Infantry (Hawkins Zouaves).

John Jack was a captain in the Second Pennsylvania Reserves, Robert McWade was a lieutenant in the Fortieth (Mozart) New York Infantry, Matt B. Snyder was a lieutenant in the United States Navy, and D. H. Harkins was a major in the cavalry service and served on the staff of Gen. Slocum.

Nate Saulsbury served in an Illinois battery,

George W. Mitchell was in Sykes' Regulars, George Conway in a Pennsylvania regiment, and W. J. Fleming in the First Massachusetts Infantry. Wm. Harris was a captain in a New York cavalry regiment, and Frank Weston also served as an officer during the war.

Frank C. Bangs, Theodore Roberts, Milton Nobles, H. W. Eagan, Charles Sturges, Eddie Bull, Joe Gorton, Bony Hodges, Hank Goodman, Burt G. Clark and Pop Wiggins, all have war records. Their respective regiments will not be mentioned, however. Let it simply be said:

"Some wore the coat of northern blue,
And some the coat of southern gray."

BUFFALO BILL.

WHEN Buffalo Bill happens to visit us, the town assumes a holiday appearance and crowds will congregate on the streets waiting to see him and his band of Indians and rough riders make their morning parade. The small boy is there, and his mother holds him tightly by the hand, fearing for his safety. The fond parent does not seem to know that her boy can call every one of the cowboys and Indian chiefs by name, and that he has the price of admission to the afternoon show carefully tucked away in his clothes. Of the countless numbers that gaze on the well known features of Buffalo Bill, how many know when, by whom, and under what circumstances he was introduced to the general public?

About thirty years ago there appeared in the *New York Weekly*, at that time a popular family paper, a serial story that told of the exploits of Wm. F. Cody, a government scout known among his comrades as Buffalo Bill, and a daring rider of the plains. The author of this story was Ned Buntline, a brilliant

writer of frontier life, and a noted character in his day. This gentleman was called colonel by his intimates on account of the semi-military dress in which he always appeared when on the street. This story created quite a sensation, and on publication day crowds would gather about the newstands eagerly awaiting the arrival of the paper in which it appeared.

It was not long afterward that the story was dramatized for production at the Old Bowery Theater, then under the management of William B. Freligh. Arrangements were made to present the drama on a grand scale, and when the parts were distributed, Ferd Hoefle, then captain of the supers, was instructed to engage in addition to his already large force of auxiliaries, the drum corps and two companies of the Eighth regiment of the National Guard, so that the military features of the play would be properly represented. After careful preparation the drama was produced for the first time on February 10, 1872. Among others in the cast were J. B. Studley, Charles Foster, George France, Mrs. W. G. Jones, Mrs. E. B. Holmes and Polly Booth. Mr. Studley played the part of Buffalo Bill for

four weeks, after which W. H. Whalley assumed the role.

After a long and prosperous run at this house the company was sent on a tour of the principal cities, and crowded houses were the rule. Col. Buntline went along, and his odd appearance and dress always attracted attention in the lobby of the theaters, where he was generally seen in company with the newspaper men.

Later a company was organized for the road and Mr. Cody was to be brought out in the title role. This company was a strong one, and included a brass band and a party of real Indians. As an actor he was a surprise to all, and at the head of this company he played the theaters for several years. His success was the means of bringing forward other frontier celebrities: such as Texas Jack, Wild Bill, Arizona John, Dashing Charlie and others of that class; but Buffalo Bill's popularity outshone them all.

ODD HAPPENINGS.

THEATRICAL folks have strange experiences; some are funny and others are far from it. They adapt themselves to circumstances, and as a rule, nothing surprises them.

About ten years ago, a well known star was playing one-night stands in Iowa. Business had been bad for some time and the company were looking forward to a three-nights' engagement at Boyd's Opera House, Omaha, which promised good business. On the afternoon of the first day a negro was arrested for a criminal assault. Crowds surrounded the jail trying to gain possession of the prisoner, and no one came to the show. The evening of the second day the mob succeeded in breaking into the jail and the negro was taken out and hanged in the street near the theater. To give a performance that night was out of the question. The manager of the opera house, who was also governor of the state, concluded it would be unwise to open the theater under the circumstances, and the third night was cancelled.

The Booth-Barrett company were booked to

open a new opera house at Kansas City in November, 1887. The opening night the roof was not on, and the moon shone brightly on the spectators. "Othello" was played in one scene, which was boxed in to keep out the wind. The audience, shivering with the cold, wore hats and overcoats, and accepted the performance in good nature.

Evans and Hoey played "A Parlor Match" in a Connecticut town. During the progress of the second act, a tall, gawky-looking fellow, walked down the main aisle of the theater and stood at the orchestra rail facing the audience. He gazed about the house for some time, and finally located the object of his search in the balcony. Then he called out at the top of his voice: "Say, Lyman Meade, your house is on fire!"

In the summer of 1889, a fraternal organization engaged the opera house at Mt. Clemens for a benefit performance. The manager unwisely gave them the evening following one on which Ezra Kendall was booked to play "A Pair of Kids." When Mr. Kendall's paper went up the lodge members were furious. They transferred their entertainment to another hall, and declared war on the manager. The professionals who summer there

cared nothing for the local management, but could not see why an innocent party should suffer for his mistake, and started in to boom Kendall's show. The "royal coach," a dilapidated vehicle held together by ropes, and drawn by a sorry-looking horse, adorned with high hat, whiskers, etc., was gotten out, and in grotesque costumes, headed by a band made up entirely of actors, Kendall was met at the depot. A parade through the principal streets followed, and that night Ezra played to one of the best houses of the season. He appreciated his reception very much, but never became fully reconciled to those who played in the band.

Several years ago, while Sarah Bernhardt and her company were on the way from Chicago to Louisville, a freight wreck delayed her train at Sullivan, Ind. The divine Sarah was in despair, but her manager insisted that they give a performance in the little town, which, after many protestations, she did. The best seats in the Masonic hall were only thirty-five cents! Mme. Bernhardt appeared in "Fedora" and gave the entire performance. As she stepped before the footlights she cried out in French: "Mon Dieu! Look at the Indians!"

HIS REAL NAME.

WHEN an actor assumes a stage name he generally has a good reason for doing so. In some cases it is done for family reasons; then, again, it is done to perpetuate names that have attained prominence in the profession, and it sometimes occurs that a person's real name would not look well in print. A short name that can be easily remembered is always selected, and one that is consistent with the line of business about to be adopted.

John H. Broadrib does not sound right for one who portrays tragic roles, so it was changed to Henry Irving; and for the same reason Clement Geiger became Clay Clement. The name of Frederick Steinbrecker did not suit for a comedy juggler, so it was changed to O. K. Sato. Washington Flock, Michael Flabb, Alexis Rattell and Younger Murray are leaders in their different lines, but are billed as John Leslie, Ed Talbot, Harry Watson and Will Vidocq, respectively. Henry Young and Emil Achert assume the names of

C. Sharp and B. Flatt and do a musical act as Sharp and Flatt.

James McCormick started in the business with the Little Four; then he became one of the Two Wesleys and was known as Jimmy Wesley. Later he was one of the Two American Macks, and has since been called J. Wesley Mack. Since Frank Hanson, of the original team of Fields and Hanson, retired from the business, Fields has had many partners, but they were all called Hanson, to keep up the firm name.

William B. Vandergrift was engaged by J. C. Stewart for his juvenile "Pinafore" company more than twenty years ago, but his name did not suit and he was billed as Billy B. Van, which name he still retains. Master Martin entered the business in the '60's and has been in continual service since that time, yet he is still known as Master Martin. George and Charles Schwope have been before the public a long time as Rice and Barton. Lawrence O'Neill was for many years billed as Harry LaRose, but now with a new act, he is known as Leo Dervalto. The Nelson family of acrobats at one time was composed of Robert Hobson, Arthur Hobson, Samuel Fow and George Fyffe.

When Frank Richardson and James A. Taylor started out to do Irish business they took the names of Frank Sheridan and James A. Reilley. Paul J. Tustin is a high diver, but prefers to be known as Paul J. Splash. Gus and Max Solomon laid aside their family name and have gained prominence as the Rogers Brothers, but along comes Frederick J. Becque, who likes the name, and becomes known as Fred Solomon.

In private life Archie Ellis is Archibald Scott; Peter Randall is Peter O'Hare; Billy Gray is William Kolb; Ned Lang is Edward Langlands; William Lorella is William Coleman; Dan McAvoy is Frank Reardon; Paulinetti, the clown, is Philip Thurber; Johnny Ray is John Matthews; William Campbell is William Schepp; Harry Bryant is Henry Carpenter; and Dick Hume is Edward Rutherford.

Aaron Mills took the name of Robert Manchester; Michael Haw became known as Bobby Gaylor; Robert Crabtree as Bobby Ralston; and Jacob Butcher gained fame as Jake Welby. John Condon took the name of John Dillon when he entered the profession, but he became confused with an old-time actor of that

name and he soon changed it to J. Bernard Dyllyn.

Some years ago a member of a well-known vaudeville team received a letter from home, the address on which read: "Willie Flanagan, of the Girard Bros., Theater Comique, New York."

STAGE DISCIPLINE.

As a rule, it is in the contracts between managers and actors that the latter may be punished by fine or dismissal for breaking the rules of the theater or company. These fines are exacted from players who are late at rehearsals or performances, noisiness behind the scenes, conduct unbecoming a lady or gentleman, and other causes. The fines range from one dollar up, and the amount is generally taken from the offender's salary at the end of the week. Few fines are collected, however, the custom being to refund the amount deducted to the performer at the end of the season, if he is not a constant offender. Discipline must be maintained, and when a fine does not have the desired effect, dismissal follows.

A chorus girl in the company supporting a well known star had a habit of being late at rehearsals. Being called to account for it on several occasions seemed to do no good. Arriving late one morning the star, who was directing rehearsals, addressed her: "Miss—,

you have kept the company waiting again. This offense will cost you one dollar." The fine was never collected, for after rehearsal she approached the star and holding a silver dollar in her hand said: "Here's that dollar you fined me, Mr. —. Do I pay you or your manager?"

A member of a company that had been playing in hard luck and had not received their salaries in a long time, was fined five dollars for an infraction of the rules. He surprised the manager with the retort: "I am afraid you will have to wait until I can send home for the money!"

A well known comedian long with the Hoyt attractions, sat in his dressing room one afternoon the picture of despair. Being asked the cause of his trouble, he replied: "The 'old man' blew in last night to see the show. He likes my work, and tells me to come over to his hotel this morning at eleven. He's writing a part in a new play for me and wants to talk it over. I goes over this morning all right, but I gets up late and has no breakfast. The old man is glad to see me and we has a cocktail and then a few more. Then he says, 'let's go and eat.' We goes into the dining room and he orders a boiled dinner for two.

Think of it! Boiled pork, carrots, corned beef, turnips and such things for breakfast! We has claret to start with, then champagne and finish with creme de menthe. To make matters worse, he gives me a big black cigar to smoke which of itself is enough to put me to the bad. We has some more wine, and I forget what else happened. I finds the theater in time for the matinee all right, and the first one I sees is the 'old man.' He looks me over and says: 'Drunk again, hey? That will cost you twenty-five dollars!''

TOUGH GALLERIES.

IN bygone days, there used to be what performers termed tough galleries in the vaudeville houses in different parts of the country. The occupants of these galleries were young fellows who were regular weekly attendants at the theater, and this made them somewhat critical. If they liked an act they were generous with their applause, and, if not, they had a way of letting a performer know it that would never be forgotten. The most noted of these tough galleries were the Academy of Music, Pittsburg; the Monumental Theater, Baltimore; the Theater Comique, Providence; the London Theater, New York; the Howard Athenæum, Boston, and the Bella Union Theater, San Francisco.

The Buckingham Theater at Louisville, Ky., had a way distinctively its own of dealing with those who would misrepresent their ability as performers, or introduce acts that were not up to the standard; and some actors now prominently before the public can recall the harsh treatment received at this house. At times,

when the programme was too long, good performers have also been made to suffer, for the purpose of getting rid of them. A front scene bore the letters "N. G." large and distinct. When an act was disapproved of by the management, this scene was shoved on. The audience then knew that the house regarded the act as inferior, and it was up to them to express an opinion. This they generally did with hisses and some very choice remarks, and the performers would be glad to escape the insults that were thrown at them. The trunks and clothing of performers were sometimes thrown into the alley adjoining, and they would be compelled to dress there. To remonstrate against the treatment, only called for abuse and perhaps a beating from the stage hands and hangers on about the place.

The practice was carried on at this house for years, but it was brought to a sudden stop one evening in a manner very unexpected. A little girl was doing a turn on the stage and the "N. G." sign was pushed on. The audience were always ready to jeer at grown people, but resented such treatment of a child. The little one became frightened and began to cry. At this the audience rose, shouting

“Shame!” “Give the kid a chance!” and like expressions, and demanding that the scene be withdrawn. When the crowd had got beyond the control of the house officers, and damage threatened the theater, this was done, but the child was too frightened to continue. The next day the objectionable piece of scenery was taken from its place and never used again.

THE SONG-AND-DANCE MAN.

THE old-time black face song-and-dance man has disappeared from the stage. At one time no minstrel or variety company was complete without a team of these stage favorites; and who can ever forget their reception at every performance? It made no difference whether they represented the genteel or the plantation negro, they were always welcome, and as a rule were the big feature of the bill.

Dave Reed, who is still in the business, is without doubt the oldest of the single song-and-dance men living, as he was doing "Sally Come Up" as far back as 1860, and several years later, in conjunction with Dan Bryant, made "Shoo Fly" famous. Johnny Thompson, who starred for years in "On Hand," is the oldest of the double song-and-dance men. With Frank Kerns he did an act of this kind in New York, in 1864. After them came Hogan and Pendegrast, Sheridan and Mack, Delehanty and Ward, (afterwards Delehanty and Hengler) and others of that class.

Later came the first Big Four—Smith,

Waldron, Lester and Allen—all of whom are dead except Dan Waldron. Then we had the Megatherian Eight, and the limit was reached when a sixteen song-and-dance was put on by Haverly's Mastodons. There were the Electric Three, Four Aces, Four Diamonds, Four Comets, Four-in-Hand, Four Eccentrics, Four King High Kickers, American Four, American Team, Little Big Four, and a queer combination known as the Big Four-and-a-half and Little Jenny, which was composed of Beggs, Searles, Cummings, Hines, Master Haney and a small monkey. There were also many teams that worked under their individual names. The American Team—Wayne, Lovely, Cotton and Birdue—went to England, where they became favorites, and all died there.

In time this line of business became overcrowded, and the more knowing ones sought other branches of the profession. Some became managers, others became stars, and many names are recalled of men who began their professional careers as song-and-dance men. William Harris, the well-known manager, was of Bowman and Harris; Francis Wilson was of the team of Mackin and Wilson; Chas. E.

Evans, of Niles and Evans; Happy Ward, of Sedgwick and Ward; Pete Dailey was one of the American Four, composed of Pettingill, Gale, Dailey and Hoey; Eddie Foy, of Foy and Thompson; W. C. Cameron, of Cameron and Jerome; Dan Daly was of the team known as Dan and Bobby Daly; Robert Manchester, of Manchester and Jennings; John C. Rice, of Griffin and Rice; Eddie Girard, of Seamon, Somers and Girard Bros., and Harry Bulger, of Bulger and Jenkins.

AGES OF PROMINENT ACTORS.

It very often occurs that theatergoers are inclined to have strange ideas as to the ages of well-known professionals now before the public. They are very apt to judge the actor's age from the length of time he has been on the stage. They do not seem to know that many of them come from theatrical families, and were virtually born in theatrical life, and that others adopt the business when very young.

Nat. C. Goodwin, who has been a conspicuous figure on the stage for over twenty-five years, more than twenty of which he has been a star, was born in Boston, on July 25, 1857. Herbert Kelcey, also an actor of long standing, was born October 10, 1855.

Joseph Jefferson was born at Philadelphia, Pa., February 20, 1829. The house in which he was born is still standing, and not long since some of his professional friends had a bronze tablet placed in the front of the building in honor of the event.

That "grand old man of the vaudeilles,"



CHAS. A. ALTMAN

Tony Pastor, was born in New York city, May 28, 1837. At six years of age he made his first appearance in public as a comic singer at temperance meetings, and in 1846 entered the professional ranks as a member of a minstrel company at Barnum's Museum, in New York.

It may be of interest to know the ages of a few others whose names have been taken at random from the actors that are recognized as leaders in different branches of the profession.

The veteran, J. H. Stoddart, was born at Barnsley in Yorkshire, England, October 13, 1827; E. M. Holland was born in New York city, September 7, 1848; Edward H. Sothern at New Orleans, La., December 6, 1859; William H. Crane at Leicester, Mass., April 30, 1845; and Stuart Robson at Annapolis, Md., March 4, 1836.

Denman Thompson was born at Girard, Pa., October 15, 1833; Edward Harrigan at New York city, October 26, 1845; Sol Smith Russell at Brunswick, Mo., June 15, 1848; Louis James at Tremont, Ill., October 3, 1842; Louis Morrison in the British West Indies, September 4, 1844; John E. Kellard at Kensington, England, May 14, 1863; James K.

Hackett at Wolfe Island, Ont., September 6, 1869; Burr McIntosh at Wellsville, Ohio, August 21, 1862; Aubrey Boucicault at London, England, June 23, 1869; and Chas. E. Evans at Rochester, N. Y., September 6, 1856.

The famous minstrel, Lew Dockstader, was born at Hartford, Conn., August 7, 1856; Sam Bernard at Birmingham, England, July 3, 1863; Chas. J. Ross at Montreal, Canada, February 18, 1859; and Nat M. Wills at Fredericksburg, Va., July 11, 1873.

Charles A. Mason was born July 14, 1861, at Durkheim-an-der-Hardt, Rhine Paltz, Bavaria, which may have something to do with his success as a German comedian.

CIRCUS SLANG.

CIRCUS people talk a jargon that would be unintelligible to the uninitiated. To those in circus life the manager or the head of any enterprise is always "the main guy," while those in subordinate positions are simply "guys." The tents are called "tops" by circus men, and they are subdivided into the "big top," the "animal top," the "kid top," the "candy top," and so on. The side show where the Circassian girls, fat women, and other curiosities known as "freaks" are shown, is termed the "kid show," and the man with the persuasive voice who seeks to entice people to enter is known as a "barker," or a "spieler."

The men who sells peanuts, red lemonade, palm leaf fans and concert tickets, are known as "butchers," while that class of circus followers whose methods are outside of the pale of the law are "guns" or "grafters." To get a person's money without giving an equivalent is to "turn them." A countryman is either a "Rube" or a "yap." The

musicians with a circus are known as "wind jammers," the train men, canvas men and other laborers are "razorbacks." The distance from one town to another is always known as a "jump." The show ground is called the "lot," and the dining tent where the circus people get their meals is the "camp."

An acrobat is known as a "kinker," and all things that are used in the ring, such as banners, hoops and the like are called "objects." Those who lie on their backs and juggle children on their feet are "Risleys," and if other objects are balanced on the feet, they are "barrel kickers." Money is referred to as "coin" or "dough," and the one who pays the salaries is either the "ghost" or the "man in white." A trunk is called a "keester," and a valise is a "turkey." To get away quick is to do a "vamp," and of those who are forced to leave they say "got the hurry."

Those who have been long in the business are "old landmarks," and a new addition to the profession is either a "butt in" or a "Johnny Newcomer." Food is called "chuck," and they say an intoxicated person is

“soused.” A fight is a “scrap,” but any trouble that cannot be handled by the regular officers is a “mix up,” and a whistle is blown, at the sound of which each employe grabs a stake or other handy weapon and yells “Hey, Rube,” which is the call to arms.

A proposed victim is known as a “sucker” to the confidence men who follow the circus, and “fanning a guy” is to make sure he has no weapons on him before they proceed to get his money. To “frisk” a train is to arm a lot of husky employes with stakes and search the cars for “crooks” and “sure thing” men. There is no chance for argument at this time. If you see one of these worthies leaving in a hurry and ask him where he is bound, he will generally say: “To the tall and uncut.”

THE COUNTRY LANDLORD.

THE actor in his travels from place to place is brought in contact with some very queer people, but without a doubt the oddest character he meets is the hotelkeeper in the one-night stands; and some of the choicest of an actor's reminiscences concern the sayings and doings of the country landlord. Those of the profession that are fortunate enough to have engagements with companies that play the cities pay their own hotel expenses and can stop where they choose; but the managers that play the small towns generally follow the old custom of including board with the other expenses, thereby keeping the company together and securing a better rate.

The advance agent will transact what business he has with the local manager, bill-poster, newspapers, etc., and get everything else out of the way before he makes his hotel contract, which is one of the most important items of the show. If there are two hotels in the place this is an easy task, as each house will do all it can to secure the company, and in that way a low rate is obtained. When a show arrives

in town, the hotel keeper wants the people at his house, even if there is no profit in it; and as a rule will do all he can for their comfort, for he is generally a good fellow.

The advance agent for a minstrel company, in asking for rates for his people who were to play the town the following week, was informed by the landlord that he would not take the company at any price. He would give no reason, and as it was the only hotel in town the agent was at a loss as to what he could do. He tried persuasion without avail, and was about discouraged in the matter when the landlord said :

“ You seem to be a nice young man, and I hate to turn you away. I'll take your troupe, but mind you, the first one of them show actors that calls me ‘ Rube ’ out goes the whole bunch.”

A manager's wife sat down to breakfast at a small hotel in an Iowa town. The waitress called off the bill of fare, and the lady informed her that she was not feeling well and would like to have a cup of tea, some toast and a soft boiled egg. A fight was on in a minute, when the waitress snapped: “ No eggs for troupers.”

The members of a company were assembled at dinner and a party of young fellows were gazing at them through the dining-room windows. The landlord regarded this as an indignity to his guests and called out to the offenders: "Go on away from there! Don't you see the show troupe is feeding?"

An agent arrived in a New England town one morning on a train that was more than an hour behind time, and found the hotel dining-room closed. He explained the case and asked if he could get some breakfast. The landlord replied that it was rather late, but he would see what he could do. Returning shortly, he said to his guest: "They are fixing you up a bite to eat in there; it won't be much of a breakfast, for the mince pie is all gone and mother says there ain't a doughnut in the house."



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